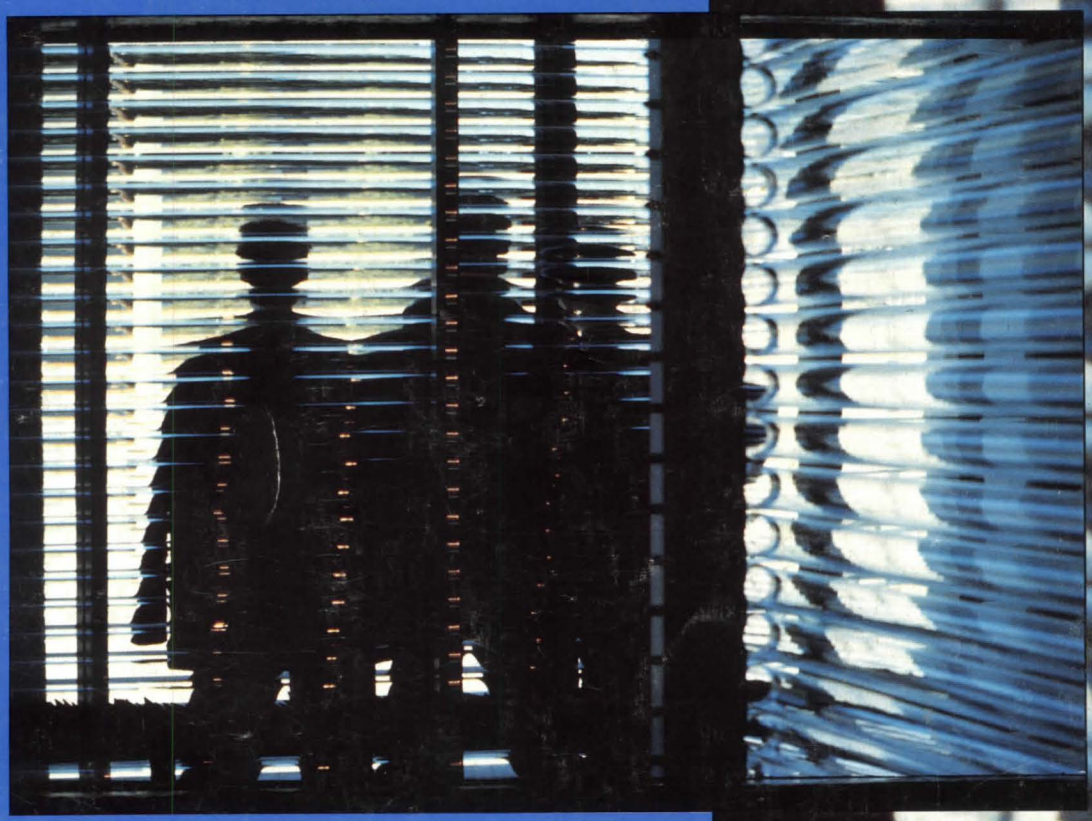
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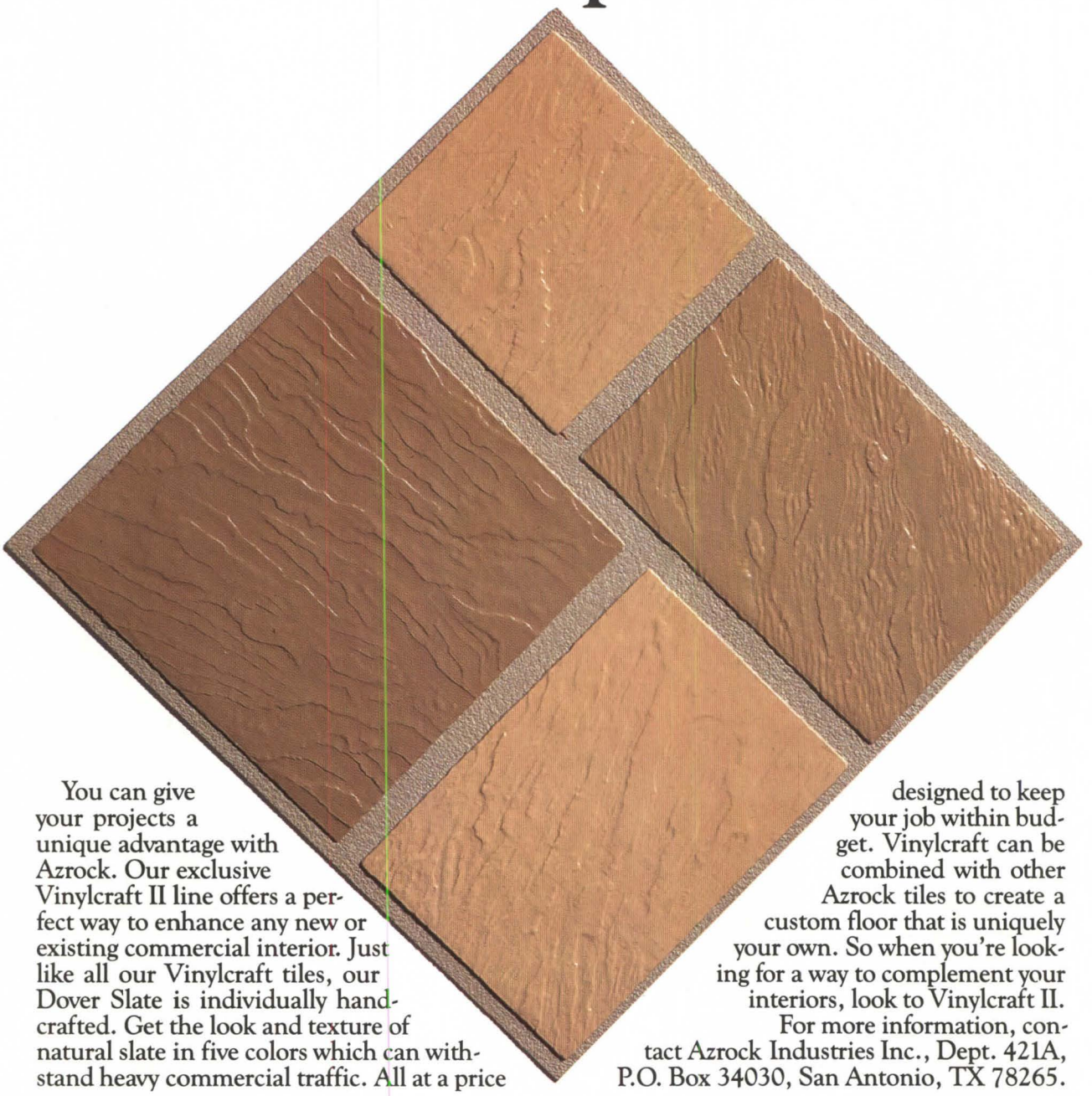
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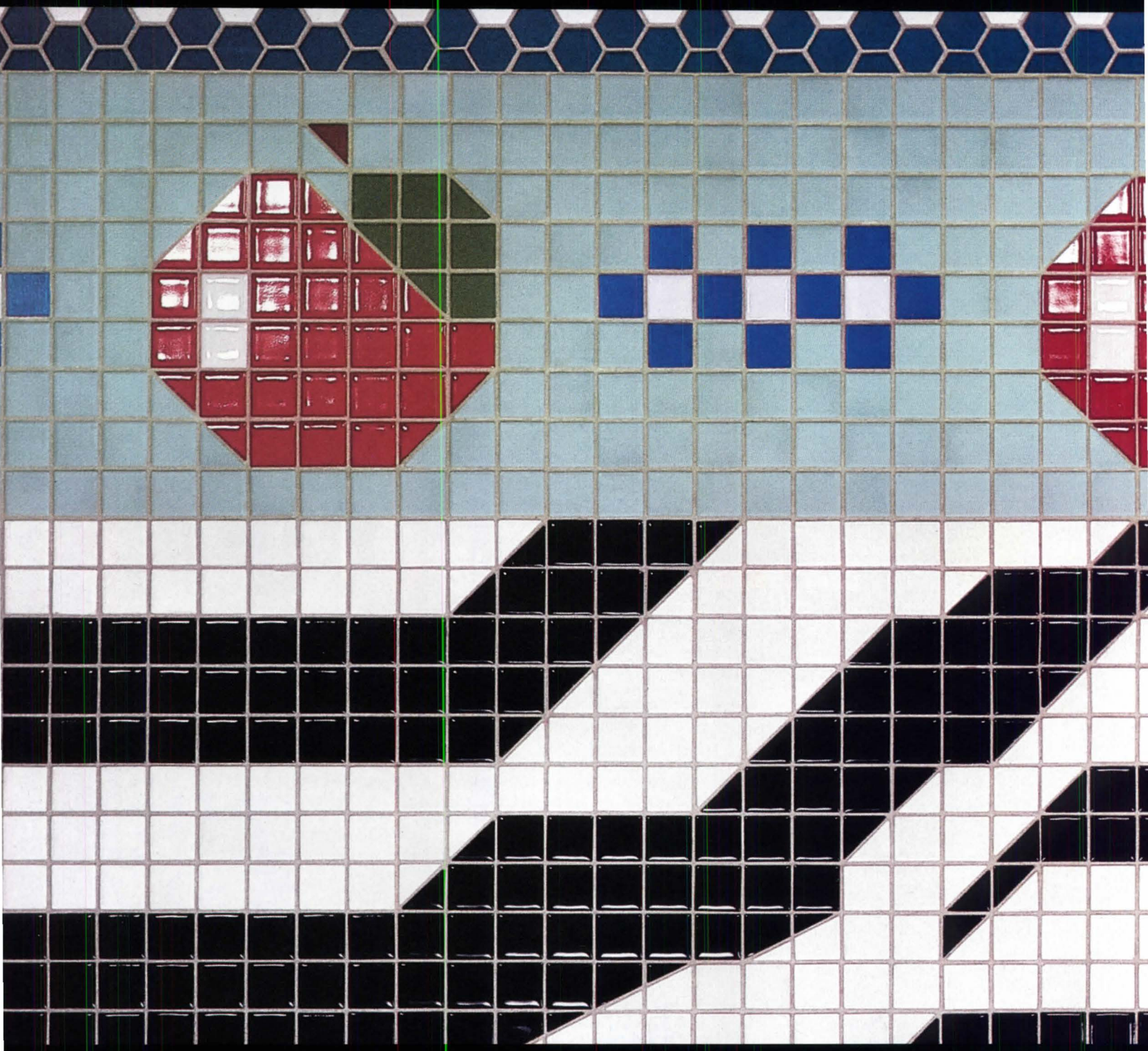
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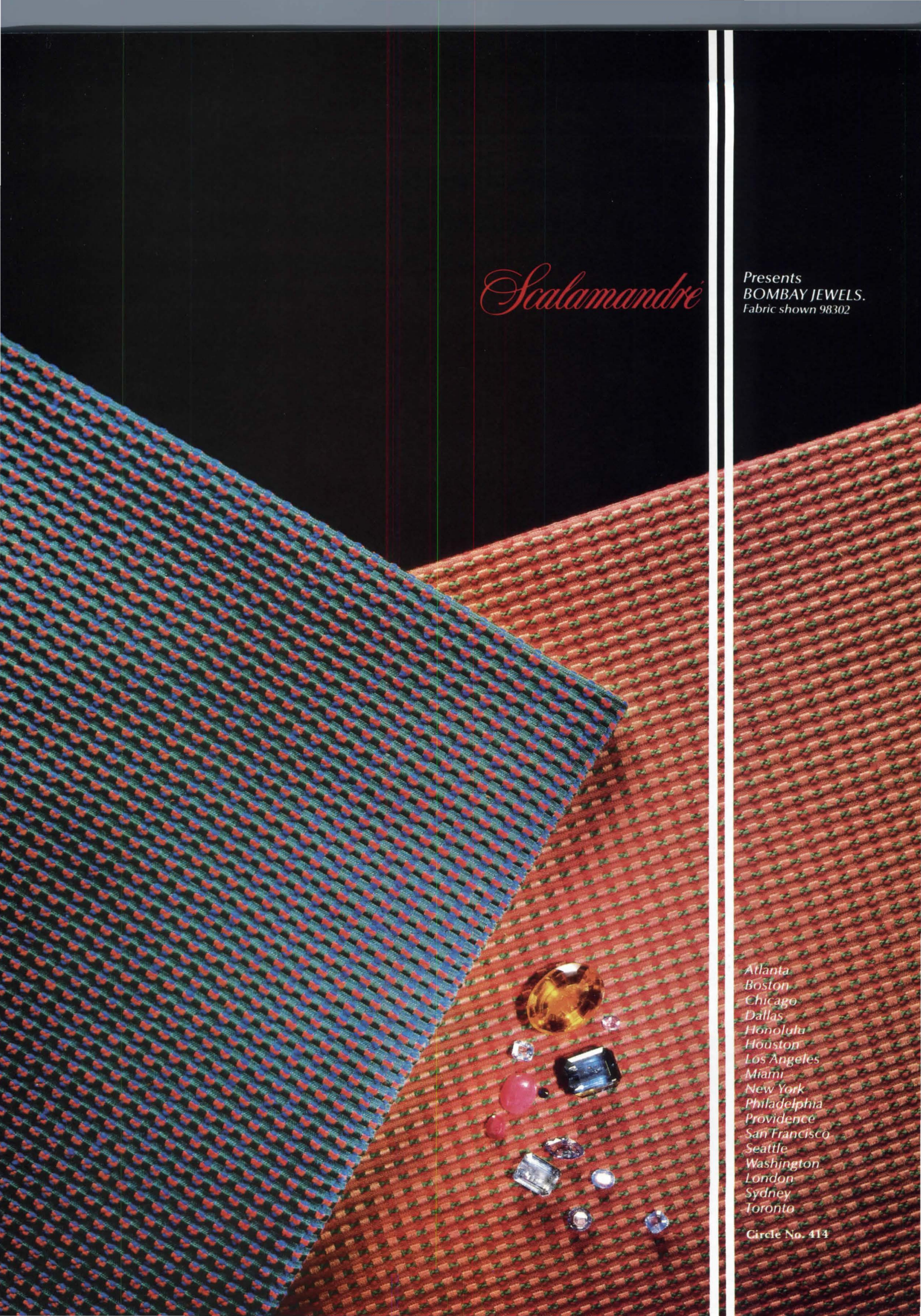
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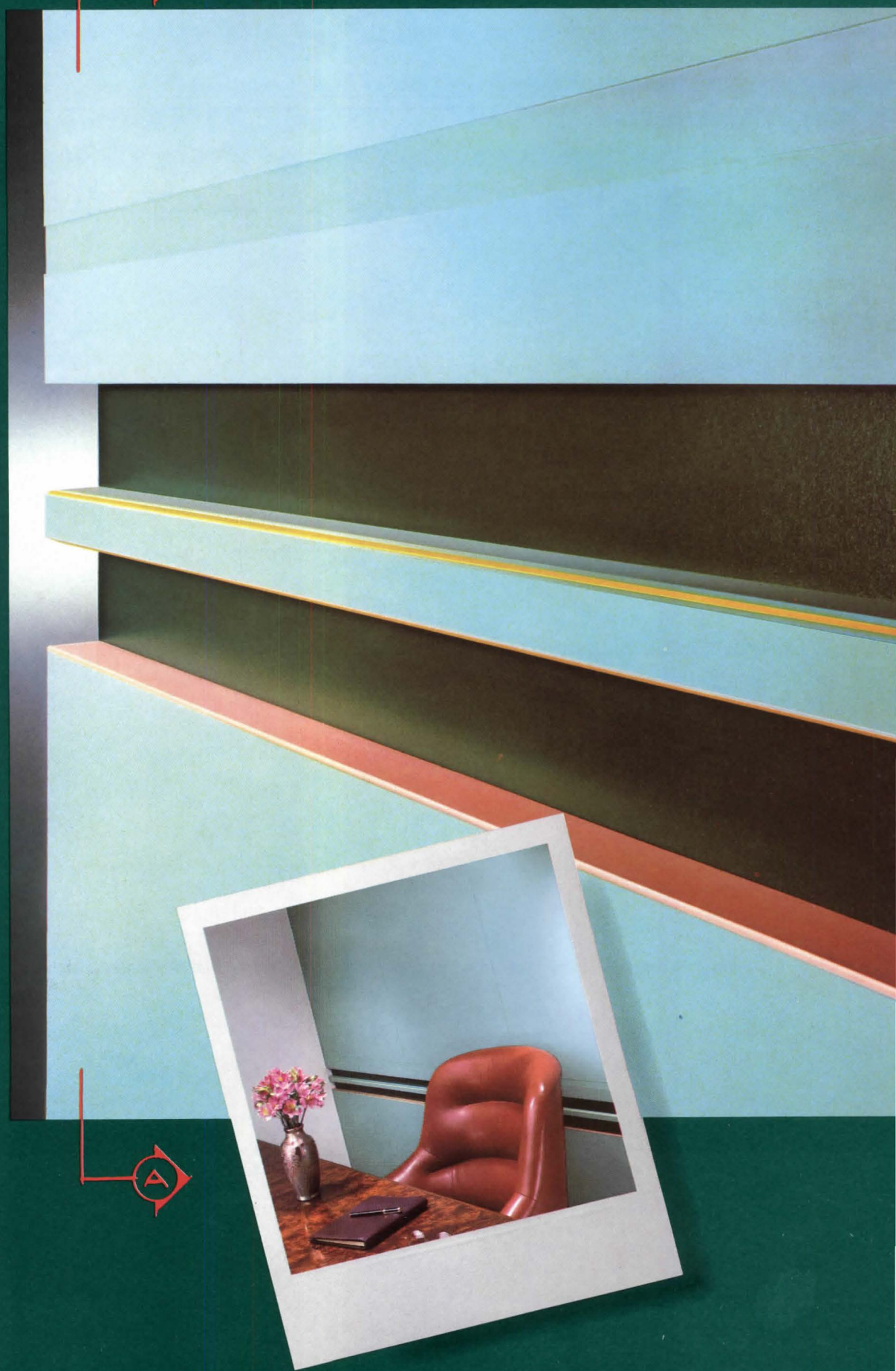
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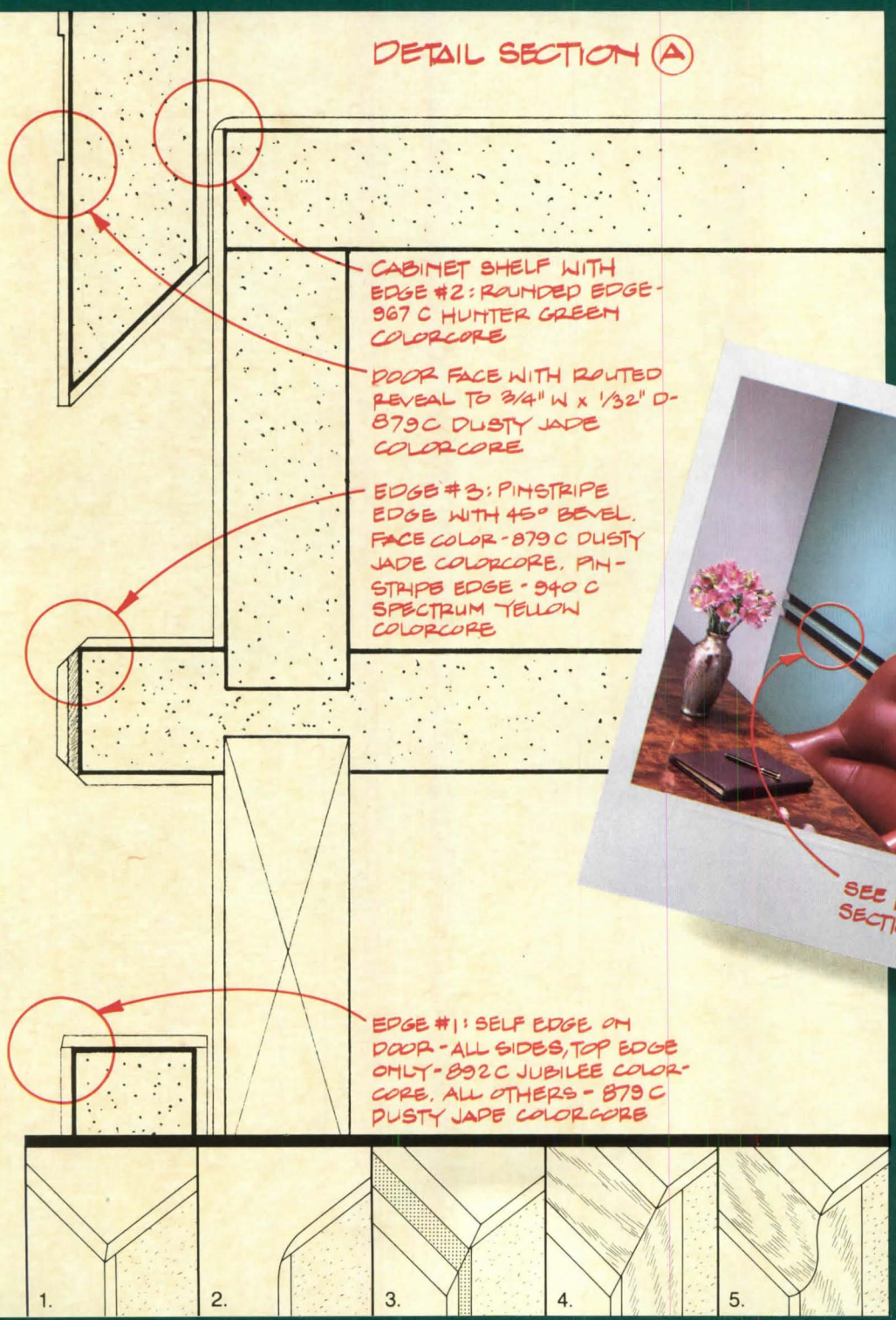
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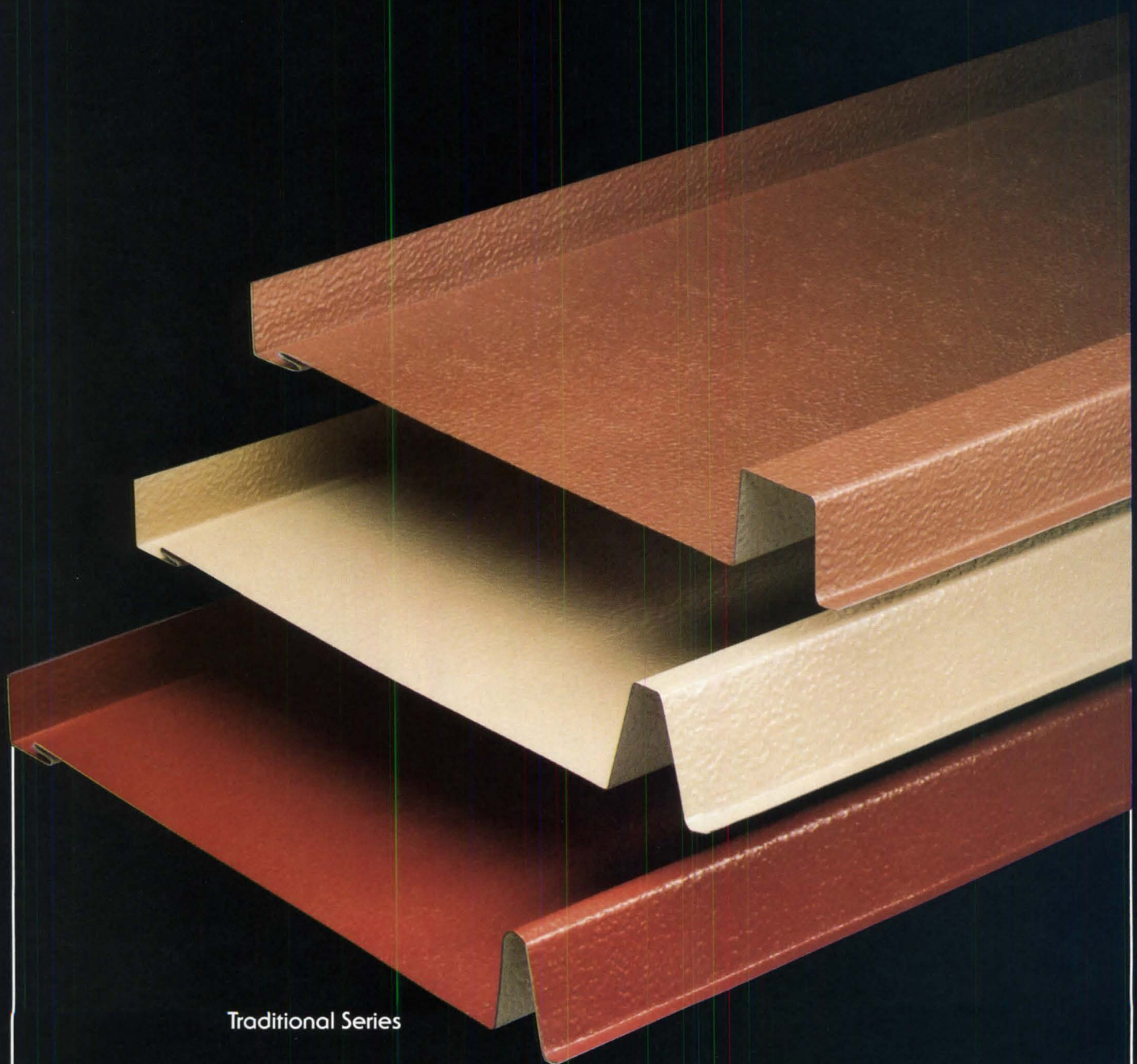
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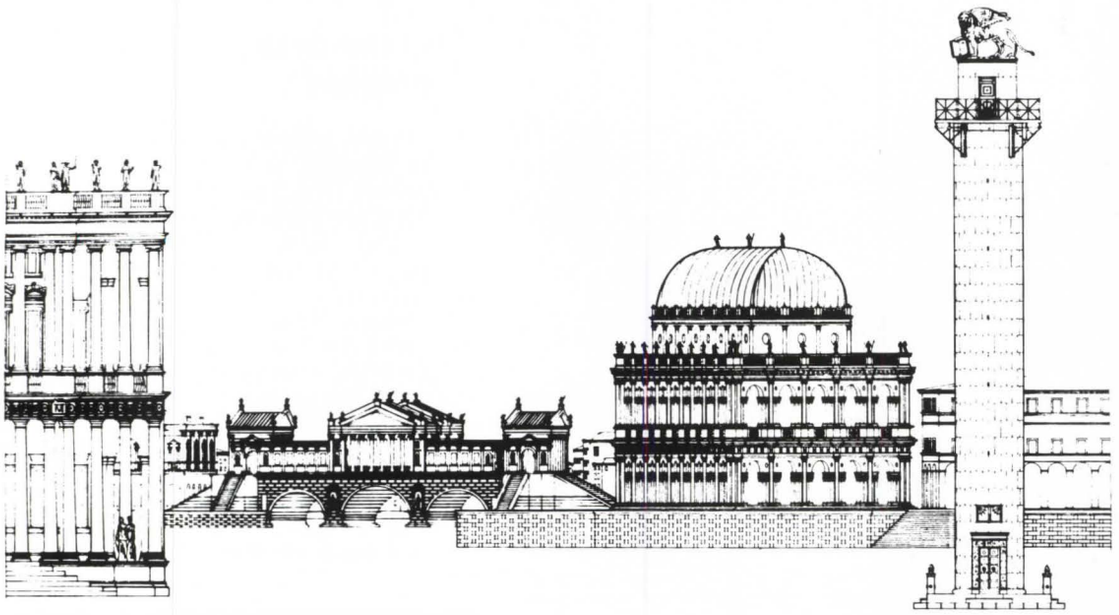
P/A News Report

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The Stone Lion award (above) of the Venice Biennale is based on a design of Aldo Rossi, and the 13 plaques presented were executed by sculptor Latesto. R.M. Behar and T. Victoria of University of Miami with students J. Amado, A. Markaov, R. Orosa, and R. Marquardt refer to Canaletto's capriccio of Palladio's designs for their Rialto Market proposal (above left). Robert Venturi, Steve Izenour, Miles Ritter, Layng Pew, Glenda Rovello, and John Andrews of VRSB propose fiberglass panels of Cosmati design for the Academia Bridge (below).

Stone Lions in Venice

This year for the first time, the architecture section of the Venice Biennale bestowed awards—but not just any award. The 13 Stone Lions presented during the opening on July 20th of the Third International Exhibition of Architecture were individually carved plaques based on a design by Aldo Rossi, director of the architecture section of the Biennale and president of the international awards jury, which included Claudio d'Amato, Gianfranco Caniggia, Sandro Benedetti, Gino Valle, and Gugliemo de Angelis d'Osat of Italy, Bernard Huet of France, Werner Oechslin of Switzerland, Rob Krier of Austria, and Rafael Moneo and Diane Ghirardo of the U.S.A.

The jury must not have had an easy time of it. Submissions for the exhibition were open to anyone, and could be in any medium of any shape or size. Designs could be submitted for any of ten projects, all of which are in or near Venice and are historical in nature, which thus directed all efforts toward restoration, reuse, or reconstruction. Of the 1500 schemes submitted, 550 were selected for exhibition in the central pavilion of the Biennale grounds, and for publication in the massive, two-volume catalog accompanying the show.

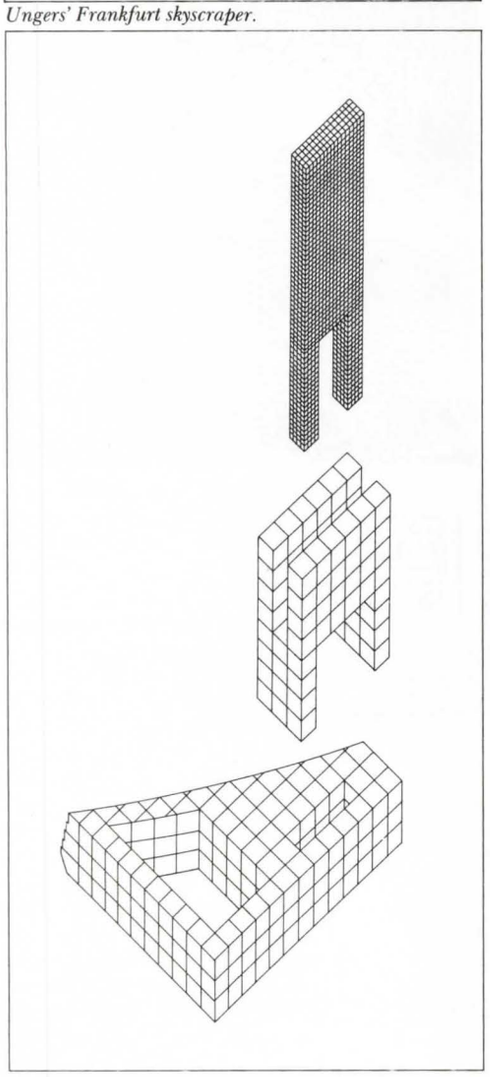
The five Stone Lions awarded to U.S. firms or individuals went to Venturi Rauch & Scott Brown for the Academia Bridge, Raimund Abraham for Ca'Venier dei Leoni (the unfinished mid-18th Century palazzo that now houses the Peggy Guggenheim museum), Peter Eisenman for the 14th Century Castles of Romeo and Juliet, Laura Foster Nicholson for the mid-18th Century Villa Farsetti northeast of Padua, Daniel Liebeskind for the piazzas of Palmanova (a 16th Century fortified new town).

The surprise of the exhibit, as noted by Aldo Rossi during the opening awards ceremony, was the veritable sea of ideas submitted for the reconstruction of the Academia Bridge, which accounted for over one-third of all the propositions in the show. The weakened wooden structure, built as a tem-





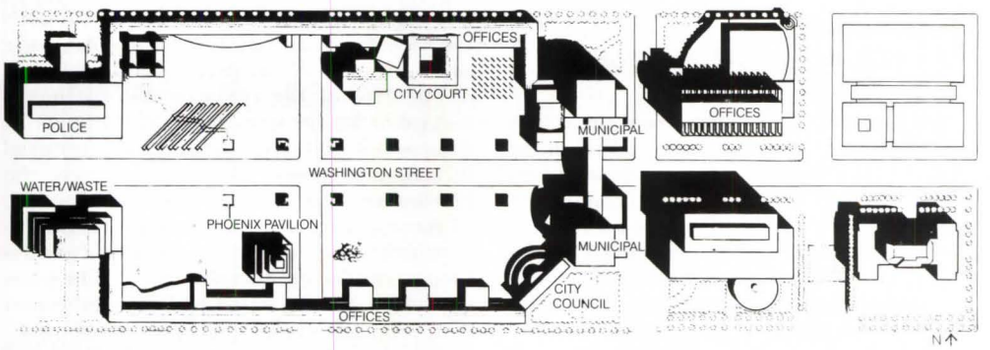
Ungers' Frankfurt skyscraper.

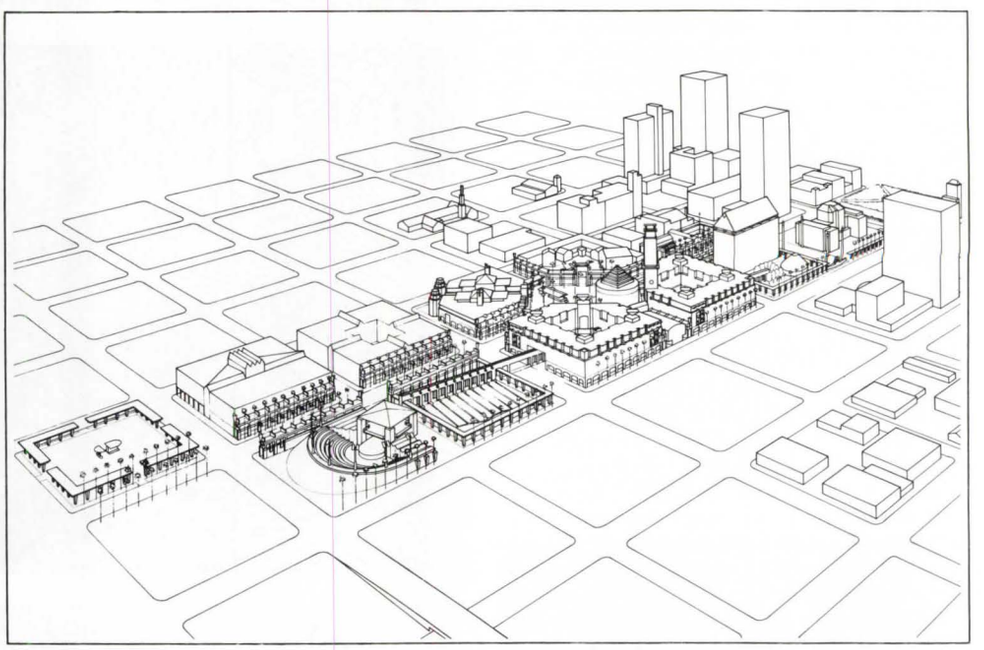


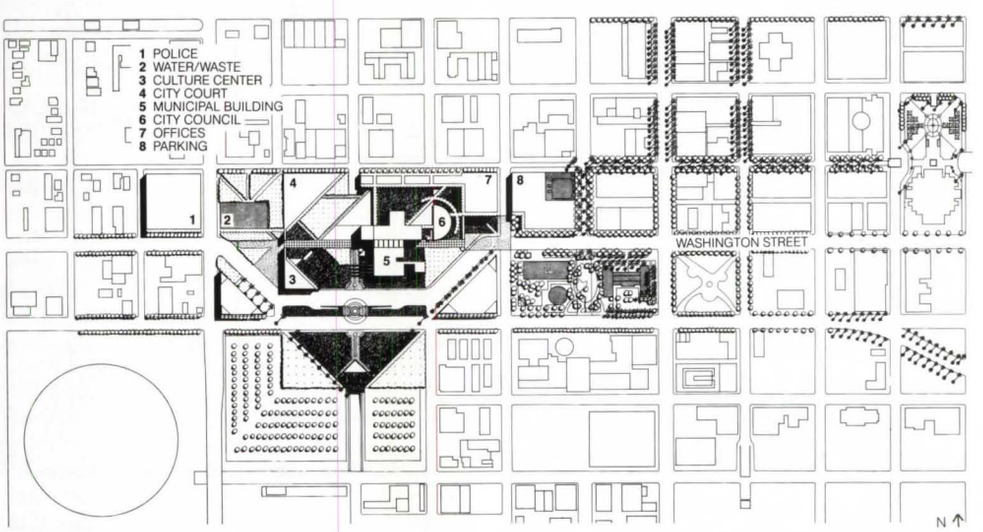
obvious in the boxy outer "masonry house," is subtly expressed in the tall and slender inner "glass house," with a void carved out of its lower nine stories.

The restraint of its symbolism as well as its coloring (a natural reddish tone, like the typical Frankfurt stone) distinguishes this tower from the more romantic work of the Miami firm Arquitectonica, which it at first glance resembles. So does the Surrealistic effect of its contradictory scales—on the one hand the giant portals, on the other the small-scale surface grid (two-foot squares for the glazing, and one-foot squares, laid up in 4 x 4 or 4 x 5 modules, for the prefabricated concrete panels faced in ground stone).

Susan Doubilet ■







Phoenix of the future, as envisioned by Isozaki/Gruen (top); Myers (middle); and Legorreta/Leason Pomeroy.

A new downtown for Phoenix

When the AIA staged its national convention in Phoenix last year, much time and talk was spent on the subject of Phoenix itself. The ninth largest city in the country, said the architects, had no identifiable downtown but suffered from a citywide case of suburban sprawl. Phoenix took these and other criticisms to heart. No fewer than three design competitions are underway or anticipated: one a closed competition for the Arizona Historical Society (results due the end of this month), a second for a fine arts complex at Arizona State University, and the third, and most important, for the Phoenix Municipal Government Center.

Twelve downtown blocks have been designated the site for this new civic center, which will ultimately include a new City Council Building, City Court, Water Building, and office building for fire, criminal justice, and other municipal departments. Four of the nine designers who submitted masterplan proposals for the civic center in July have advanced to the next and final round in competition. They are Michael Graves with GSAS; Arata Isozaki of Japan with Gruen

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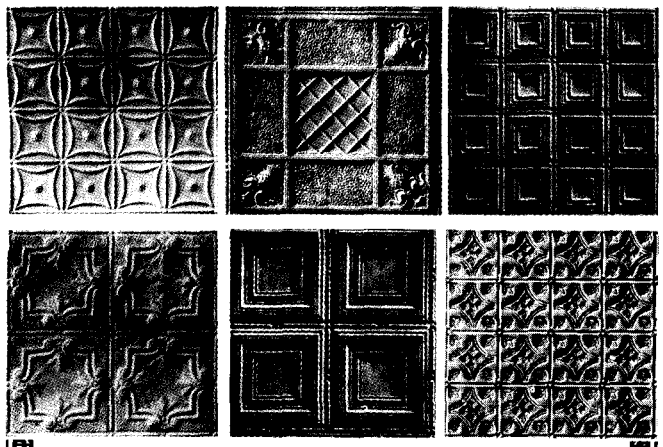


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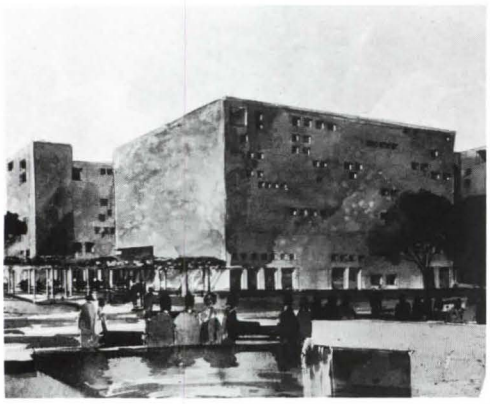


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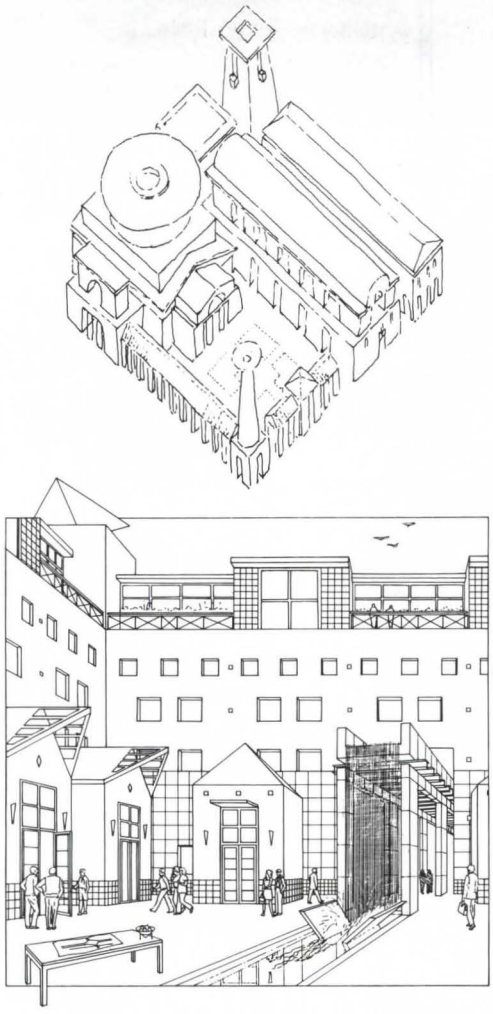
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Associates; Ricardo Legorreta of Mexico with Leason Pomeroy Associates; and Barton Myers of Canada. ELS Design Group, Hammond Beeby Babka, Charles Moore, Hartford Design Group, and Robert A.M. Stern were eliminated by a jury that included critic Charles Jencks, historian David Gebhard, ASU Dean Roger Schluntz, and five Phoenix residents.

The four finalists have been asked to prepare more detailed designs for public presentation in Phoenix October 24. The winner will then be awarded the commission to design the City Council Chambers, fire, justice, and municipal building, and supporting parking structures. Already, $24.5 million of the $38 million required for phase one has been approved by Phoenix voters, proving the public support for this ambitious undertaking. ***Daralice D. Boles*** ■



Future Phoenix: Legorreta (top, left), Graves (top, right), and Myers (above).

New headquarters for the CCA

The architectural world—especially that segment of it involved in collecting and studying old drawings, photographs, and books—has been aware for some time of the growing importance of the Canadian Centre for Architecture. Established in Montreal in 1979 by architect and Seagram heiress Phyllis Lambert (who is also Chairman of the Board of Directors at the Buell Center for the Study of American Architecture in New York), its collections, ranging from the 15th Century to the present, already comprise 20,000 master drawings and prints, 50,000 books, 30,000 vintage photographs, and an archive of related iconographic and textual material. It has organized exhibitions and publications, including "Photography and Architecture: 1839–1939," and seminars, but the full range of its planned activities—study programs, lectures, and internships, which are intended to attract scholars and visitors from around the world—will coalesce when its new headquarters are completed.

The new building, designed by Montreal architect Peter Rose, with Erol Argun as associate and Lambert as consulting architect, broke ground in May of this year and is expected to be completed within three years. The 120,000-square-foot structure, with two below-grade levels for the collection's storage vaults, a public level at grade for exhibition galleries, library reading room, and au-



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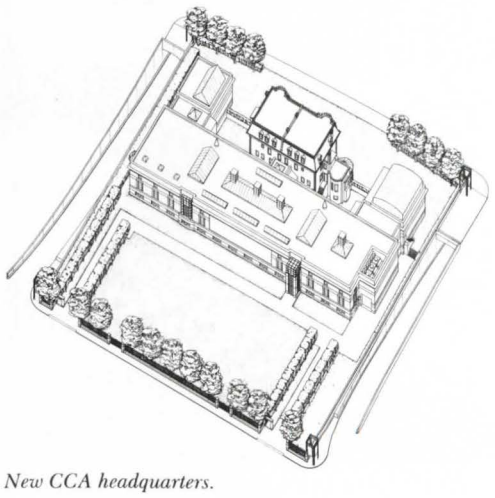
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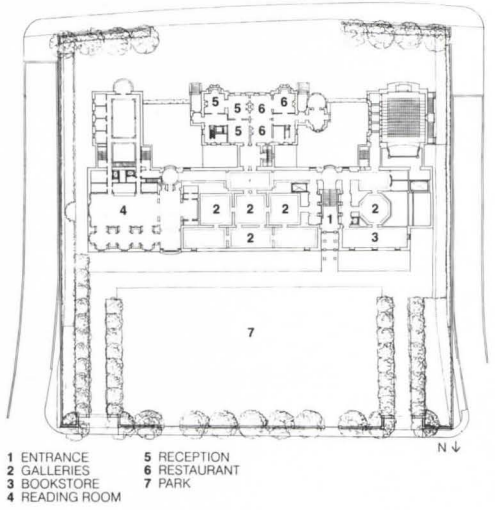
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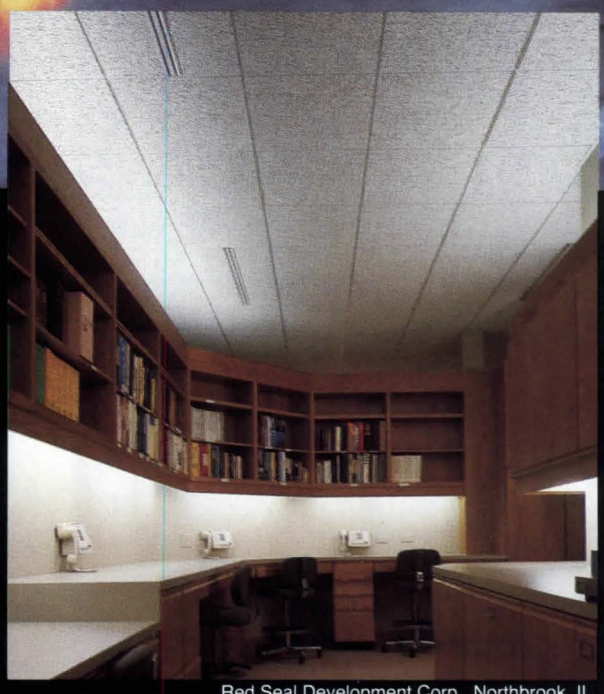
ditorium, and a curatorial floor at the second level, forms a U around the existing Shaughnessy Mansion, which will hold administration offices and a restaurant. The Mansion, built as two attached houses by architect William T. Thomas in 1874, was saved from demolition when Lambert purchased it in 1973, and was declared a historic monument by Quebec's Department of Cultural Affairs in 1974. The new building will take a cue from the Shaughnessy House, and indeed from most historic buildings in Montreal, and will be built of limestone laid up rather than bolted (except at its top courses) to its concrete block backing. The limestone wall will be battered, and will be elaborated by a metal cornice.

In rehabilitating the landmark Mansion, the CCA hopes to revitalize a neighborhood adjacent to Montreal's downtown. The main entrance to the Centre, however, will not be from the boulevard, now a high-speed thoroughfare, which the Mansion faces, but from a new park behind it on the site, which is reached from a side street. As the CCA's collection grows beyond the capacity of the vaults, more storage will be built beneath this park.

Lambert and CCA Curator of Exhibitions and Publications Eve Blau are now developing programs for the new quarters which, explains Blau, will integrate all facets of the Centre: Exhibitions and publications will in part result from the interaction of architects and historians participating in the study center. Exhibitions will cover both historical and contemporary themes, and will include studies of related historical and current issues.

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The opening exhibition, to take place in 1988, will present key works from all areas of the collection. A second exhibition that year, Views of Thurlow Lodge, will feature photographs by Carleton Watkins of the Menlo Park, Calif., estate and mansion designed in the 1870s for financier/art patron/politician M.S. Latham. The exhibit will include a selection from the Lodge's original furniture by the Herter Brothers. The exhibition, which will be accompanied by a publication, is being organized with the Metropolitan Museum of Art in New York.
Susan Doubilet ■



Future atrium of IDCNY, Center Two.

IDCNY Opening Next Month

Across the East River from Manhattan, in Long Island City, Queens, the International Design Center, New York, is celebrating its "preview opening" on October 10, concurrent with Designer's Saturday 1985. The IDCNY, a project that many thought would never get off the ground, now seems to be flourishing; 12 of the Center Two tenants will have their showrooms finished in time for the opening, and many others will have products on display in a temporary exhibit set up for the event. Leasing is following an interesting pattern. Larger manufacturers are opening "satellite" spaces at the IDC and retaining their Manhattan showrooms, while smaller companies are moving to Queens lock, stock, and barrel to occupy space in a complex of renovated industrial buildings, with a master plan by I.M. Pei.

IDC's special events for the October 10 opening include an exhibit of works by Italian designers Afra and Tobia Scarpa. The exhibit, sponsored by the Italian clothing store chain Benetton, was organized by the Museum of Contemporary Art in Milan. Charles Gwathmey and Robert Siegel, IDCNY Centers One and Two interior architects, and Massimo Vignelli, creator of IDC graphics and signage, will also present the project. ***Joanna Wissinger*** ■



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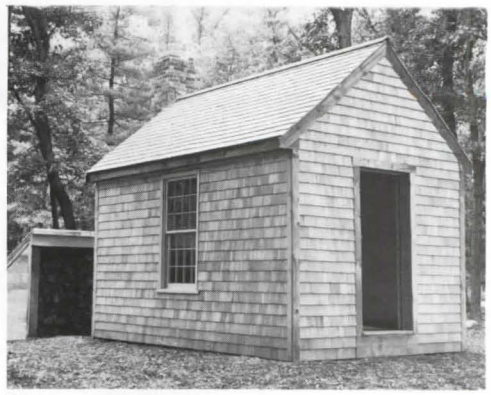
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Thoreau repro.

Henry David's Walden Drive-In

What Henry David Thoreau wrought for $28.12½, the State of Massachusetts has now replicated for something over $7000, with volunteer labor.

On the 168th anniversary of Thoreau's birth, a replica of his famous house in the woods was dedicated by the state's Department of Environmental Management in a sunrise ceremony. The replica was placed not in Walden Pond State Reservation, exactly, but across Route 126 in the parking lot, conveniently visible from the road for those American Transcendentalism buffs who lack either the time or the inclination to trek through the woods to the original site.

Thoreau's original house was "of small dimensions, with a peaked cottage roof, and not much else to be seen, the dirt being raised five feet all around as if it were a compost heap." He paid $4.25 for the basic shanty and moved it to pond-side in small cartloads, losing a few still-serviceable nails to a larcenous bystander in the process. The only new materials he used were timbers and floorboards he cut from the white pine on the land lent to him by Ralph Waldo Emerson. Thoreau's descriptions of the hut and drawings by his sister Sophia guided the design.

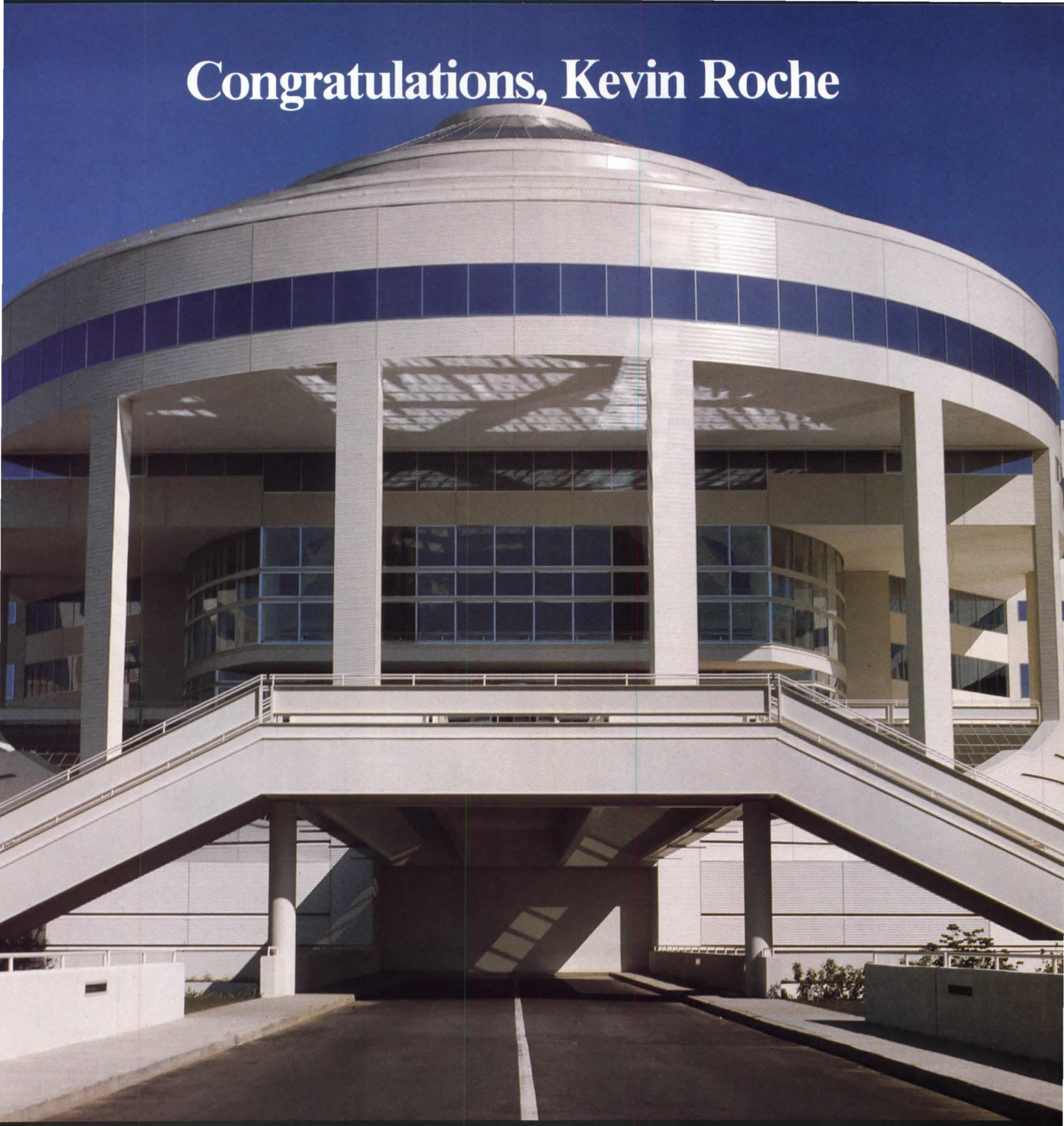
Thoreau lived at Walden for two years, two months, and two days. According to Mrs. Thomas McGrath, curator of the Thoreau Lyceum in Concord, a local farmer then bought the house and moved it again. The Lyceum, too, maintains a replica.

Walden Pond itself has become the center of a controversy between those who would maintain it as a sanctuary and those who would see expanded use of the park. The state estimates that 750,000 people visited the park to swim or fish in the pond or hike the trails last year. Mary Sherwood, member of an action committee called Walden Forever Wild, thinks that is too many for the fragile glacial environment to bear: "I've known Walden Pond for 25 years, and I'd say right now it's at its worst." ***Melissa Brown*** ■

Bridging Museum and Marketplace

Two shows at the Queens Museum in Flushing, N.Y., are teamed together under the title Design 85 (through October 20). The two work together to examine opposing aspects of the current boom in furniture design, examples of which have been popping up

Congratulations, Kevin Roche



1985 R.S. Reynolds Memorial Award Winner

Kevin Roche, partner in the architectural firm of Kevin Roche John Dinkeloo and Associates in Hamden, Connecticut, is the 29th recipient of the R.S. Reynolds Memorial Award for distinguished architecture using aluminum.

The award, established in 1957 as a memorial to Richard S. Reynolds, Sr., founder of the Reynolds Metals Company, is administered by the American Institute of Architects.

The winning design was of the General Foods Corporation headquarters in Rye, New York.

The award jury, composed of distinguished architects appointed by the AIA, called the winning design a "magnificent solution for a corporate headquarters."

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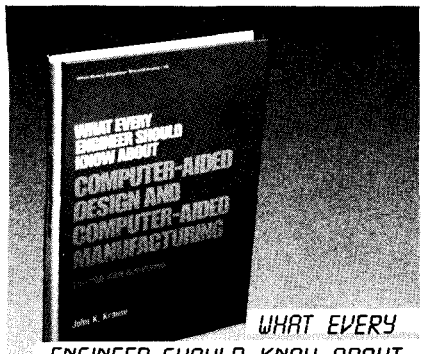
Reynolds, a pioneer in the development of quality building products, congratulates Kevin Roche and applauds his innovative spirit.

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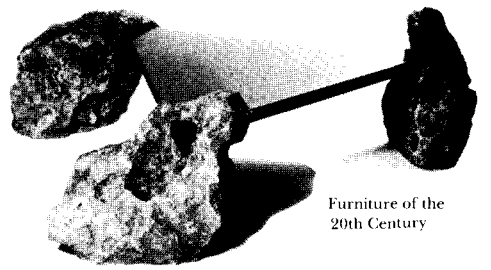
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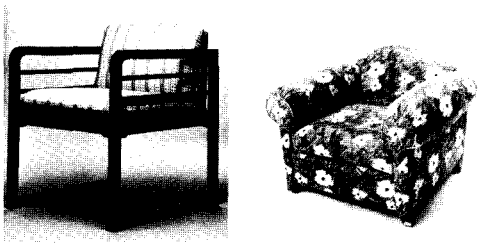
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Furniture of the 20th Century



Art: Bonetti/Garouste, Rock Table (1983); Industry: designs by Ralph Johnson of Perkins & Will, printed by Bellana on Marden chair (left) and by Karen Johnson of Hammond Beeby Babka, printed by Scalamandré on Donghia chair.

everywhere from department stores (P/A, May 1985, p. 24) to art galleries, cloaked in various guises ranging from pure art to pure commodity.

The purely arty part of the Queens program is a show of contemporary furniture and lighting called *Material Pleasures: Furniture for a Post-Modern Age.* In his catalog essay, guest curator Robert Janjigian, Products Editor of *Interiors* magazine, strives to establish furniture design as an art by describing it as the functional equivalent of sculpture; his selections are heavily slanted toward designs by artists and architects. The few contract pieces, such as Brian Kane's Rubber Chair for Metropolitan, and Paolo Favaretto's Business Seating for Kinetics, look reassuringly normal and comfortable amid the menacing rough-cast concrete surfaces and jagged glass edges of the majority of pieces on display. A limited amount of space makes it difficult to appreciate the show's variety; the lamps suffer particularly in this respect.

On the other side of the coin, *The Wool Print: Architect-Designed Printed Wool Textiles* has a heavy contract slant. The Wool Bureau, an organization that encourages the use of wool in the contract industry, asked 11 architects and designers to design fabric patterns, which were then screen printed on wool by Scalamandré (their factory, not coincidentally, is in Queens) and Bellana, two North American textile firms eager to import wool printing technology, currently widely used in Europe, to the U.S. and Canada. Each fabric was then used to cover a chair selected from the product lines of 11 contract manufacturers.

The results are more a marriage of design and commerce than of art and technology, likely to interest an industry audience more than a lay public. The chairs, in fact, debuted at NEOCON.

It's difficult, on the other hand, to imagine any of the pieces from *Material Pleasures* at a trade show. While the artists' works play with showy issues of aesthetics, in the end it all comes down to contract manufacture vs. one-off artworks—apples and oranges.

Joanna Wissinger ■

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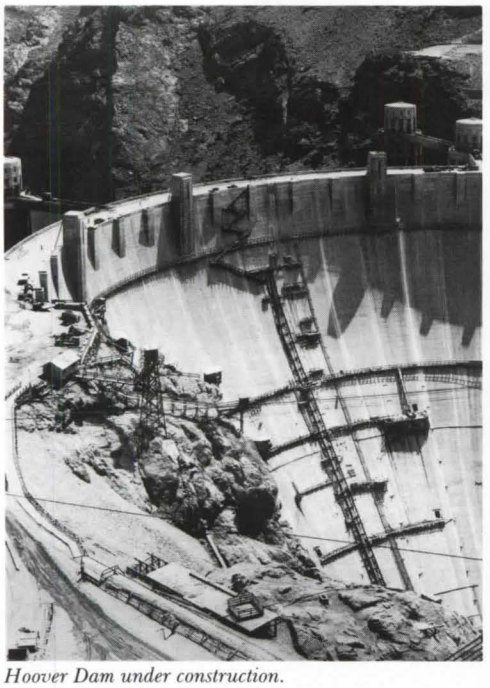
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...John West, Resident Manager, The Breakers

D. Fred Lebensold 1918–1985

Canadian architect Fred Lebensold, well known for his many theaters, died in Kingston, Ontario, in late July. Among the performing arts centers designed by Lebensold, a founding partner and since 1973 head of the Toronto office of Arcop Associates, are: from the 1960s, the National Arts Centre in Ottawa, the Place des Arts in Montreal, and the Confederation Centre Theatre Arts Complex in Charlottetown; from the 1970s, the Onondaga County Civic Center Offices and Theatre Complex, Syracuse; and from the early 1980s, the City Center renovation, New York. Current projects undertaken by Lebensold include the Tampa Bay Performing Arts Center (with associate architects MJSH Inc. of Tampa) under construction in Florida; a performing arts center in Mesa, Arizona, in association with H.N.T.B. of Phoenix; and studies for an opera/ballet complex in Toronto. Says his associate Brian Hall, "In his earlier work . . . he pioneered a more European space with multiple boxes or tiers, intimate spaces. . . . He will be sorely missed." ***Susan Doubilet*** ■



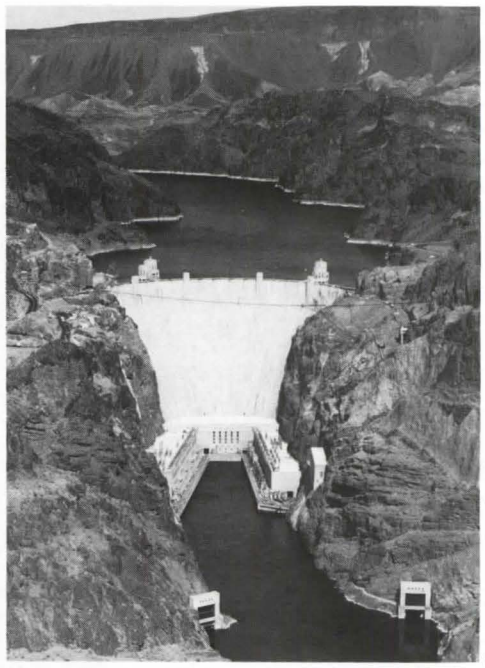
Hoover Dam under construction.

Measured immensity: Hoover Dam at Fifty

Fifty years ago this September 30, Franklin D. Roosevelt dedicated the Hoover Dam, a man-made monument to match the Grand Canyon in the scale and heat of its desert Southwest setting. The festivities marking the anniversary of the dam dwell on its engineering accomplishments and the profound—and supposedly equally laudable—changes wrought by the project in the landscape, climate, and agriculture of seven states. Even to present-day visitors, the complex, located 36 miles from Las Vegas, has a sci-fi air, but the skillful manipulation of material and scale that it represents has not received commensurate attention. None of the Bureau of Reclamation's brochures mentions any designers, so the dam remains an anonymous synthesis of the efforts of construction engineers, surveyors, and politicians. Hoover Dam is possibly the largest manifestation of the naïve ability of American know-how to translate the nation's vision of manifest destiny into physical form.

The dam was built by six construction companies between 1930 and 1935. A planned community, laid out as a triangle focused on the Bureau of Reclamation Headquarters, was also constructed, as were numerous steel and concrete plants. Controlled irrigation created the wealthy Imperial Valley, with the largest man-made recreational lake in the country (Lake Mead). The dam supplies power for Phoenix, Las Vegas, and Los Angeles. The dam itself, a smooth, 1244-foot arc of 4.4 million cubic yards of concrete stretched between two steep canyon walls, mimics adjacent rock in a sweeping abstraction. The massive vertical buttresses, the leaning gridwork of electrical towers, and the pervasive hum of the generators all impress on the visitor the full depth and weight of the undertaking.

Only inside the dam, however, does the project become comprehensible. Lavishly detailed lobbies and generously curved ramps lead the visitor past soaring sculptures and Art Deco signage. Behind 660 feet of concrete at its bottom lie twin rooms two city blocks long, reached by streamlined elevators and corridors decorated in linoleum set in vaguely Navajo patterns. The turbines glow like detritus from a futuristic world, pulsating light from behind apses of curved laminate.



Hoover Dam, completed.

Photos: Bureau of Reclamation

This visionary quality, intact after fifty years, is not without its own irony. No one today would dare alter the distribution of natural forces on such a scale; nobody would propose a design for such a forced reordering of the landscape which takes such delight in its own power and inhuman immensity.

Aaron Betsky ■

The author, former editor of CRIT, *a national architectural student journal, is a designer in the office of Frank O. Gehry & Associates in Los Angeles.*





Palladio's Villa Cornaro *is for sale. The Renaissance palazzo, recently restored, turned up in the Luxury Homes and Estates section of the* New York Times Magazine. *The agent: Merrill Lynch of Greenwich, Conn. The asking price: $1.8 million. A real steal.*

Norman Foster's *scheme for the BBC on Portland Place, London, has been scrapped, and the Langham Hotel will remain standing after all. The BBC switched sites when a large tract in West London became available near the present TV center. Foster will reportedly carry on as consultant for the new project.*

- *And Foster's scheme for a sports center in Frankfurt which he won in competition is apparently going ahead despite long-circulating rumors to the contrary.*

A major colloquium *to be convened in Paris this November will consider the "grands projets," including the Louvre museum, the Gare d'Orsay, the Parc de la Villette, the Opéra de la Bastille, and other major projects that are reshaping Paris and revitalizing its cultural institutions. Contact: Francoise Divorne, Ville et projets, Association Loi 1901, 9 bis rue Jules Cesar, 75012 Paris; (1) 341-1602.*

Joe D. Price *has donated his house in Bartlesville, Oklahoma, to the University of Oklahoma for use as an educational center. Designed and built by Bruce Goff in the 1950s and 1960s, Shin'enKan will house his archives after 1987, when cataloging, underway at Columbia University in New York, is completed.*

MIT *has established a new Center for Technology, Policy and Industrial Development, devoted to collaborative research in engineering, social science, and environmental management, with specific emphasis on the role of public policy in utilizing appropriate technology.*

The National Building Museum *opens its new exhibition galleries this fall in the recently renovated Pension Building in Washington, D.C. The first show features architectural drawings for American Federal buildings from the late 18th to the early 20th Century. It's sure to be worth a trip; if only to see the Great Hall, a marvelous 19th-Century space that has no American equal.*

The Old Executive Office Building, *also recently renovated, is now open to the public. Alfred B. Mullett's 97-year-old Second Empire extravaganza, termed the "greatest monstrosity in America" by President Truman, never looked better. Call (202) 395-5895 for appointments.*



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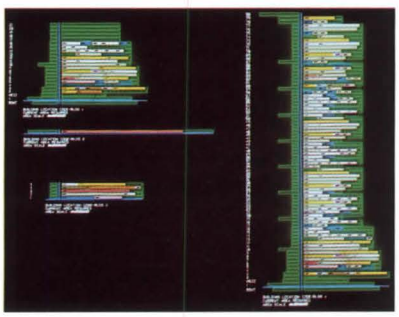
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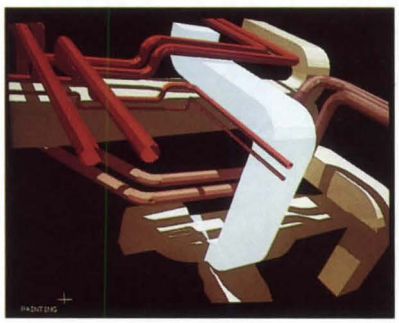


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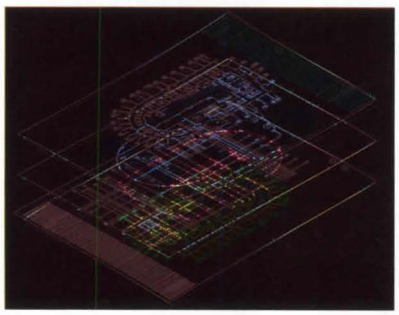
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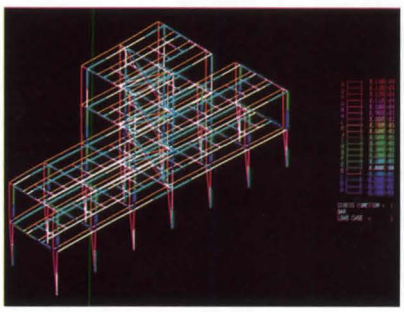


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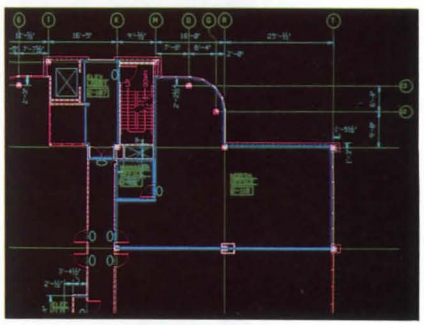
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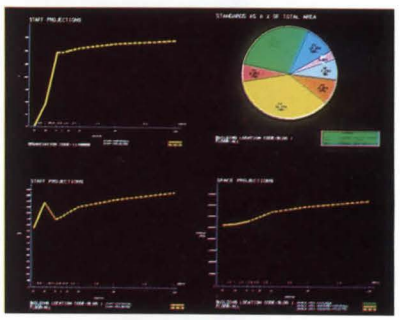


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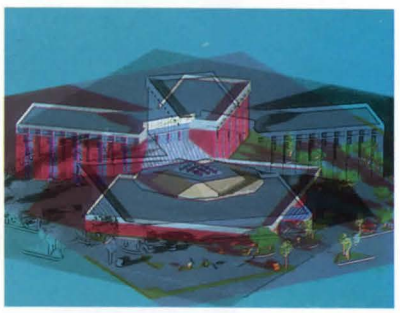
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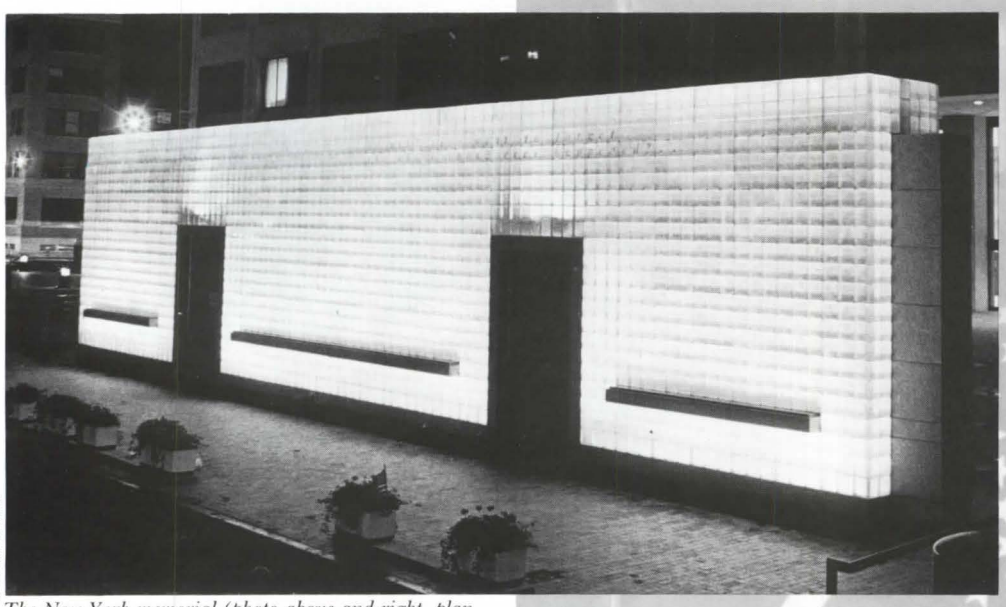
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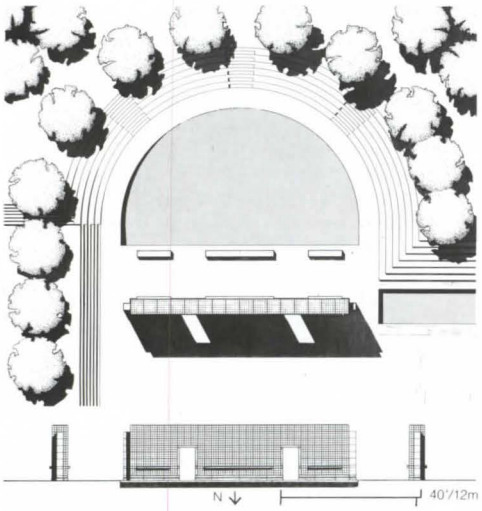
Perspectives

In the wake of Washington's controversial Vietnam Veterans' Memorial, cities and towns across the nation are planning and building their own. Other memorials dedicated to the Kent State students and to the victims of the Holocaust seek the same public recognition of private grief.



Melissa Brown

The New York memorial (photo above and right, plan below) invites viewers' additions.



Christina Wohler

Memorials, not Monuments

There is a difference between a monument and a memorial. The former word calls up grand, formal images, weighty symbols of achievements or ideals. The latter is a gentler word, suggesting the preservation of an experience in some way shared.

It is this gentler connotation and more personal communication with the viewer that characterizes a growing number of memorials planned in the post-Vietnam period. Dedicated to experiences too painful and too divisive to bear public acknowledgment until recently, these memorials to Vietnam veterans, to the Holocaust, and to the shootings at Kent State University are most often not official acts of government but grass-roots projects, started by individuals who felt the need for a public focal point for strong, complicated feelings.

The first Vietnam veterans memorial was built not in Washington but in an isolated spot in the Sangre de Cristo mountains of New Mexico. The Disabled American Veterans (DAV) Vietnam Veterans Memorial, near Angel Fire, was founded by Dr. Victor Westphall in memory of his son David, killed in an ambush in 1968. David's $30,000 life insurance policy provided the seed money for the project, and the Westphall family bore almost all of the costs before the project was adopted by the DAV in 1982.

Designed by Santa Fe architect Ted Luna and dedicated in 1971, the Angel Fire memorial's sweeping, textured walls lead to a narrow window through which visitors look out across the Moreno Valley (p. 45). Inside the chapel are inscriptions and photographs. A new, underground Visitors' Center by Albuquerque architect George Montgomery is now nearing completion.

The Westphalls' perseverance was inspirational to Jan Scruggs, the former infantry corporal who started the Vietnam Veterans Memorial Fund that ultimately sponsored Maya Lin's design for the Washington, D.C., memorial and the Frederick Hart sculpture which was added later. Though the well-pub-



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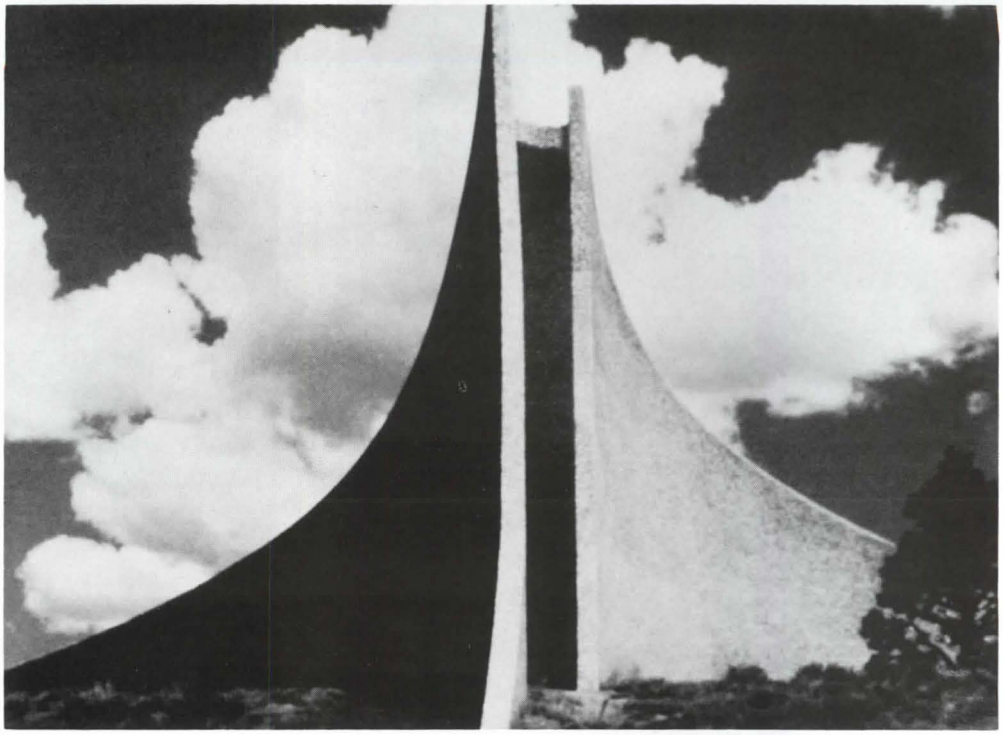
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licized tribulations involved in the D.C. project were resolved through a typical Washingtonian compromise, some veterans felt that artists and architects had somehow preempted their experience.

The organizers of the recent competition for a memorial for Sacramento, made wary by the Washington experience, rejected the idea of a prior review of entries by artists and architects, preferring to involve veterans directly in the selection of a winner. "We knew what we wanted even though we didn't know how to express it," said chairman Linda McClenahan, a Vietnam veteran.

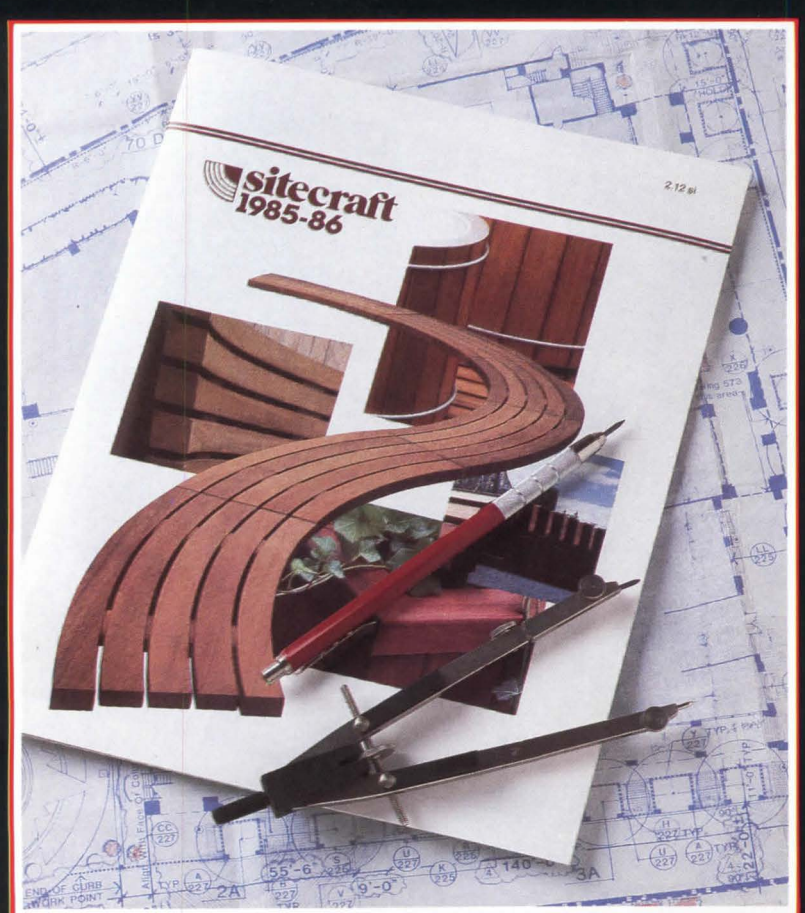
The winning design (next page), by Michael Larson (himself a Vietnam veteran) and Thomas Chytrowski, tries to separate past or present politics associated with the war from the personal experience of the soldiers who were there, willingly or not. A circular structure in a triangular plaza, the memorial "is really about a sense of place," according to Larson. The outside walls of the memorial, built of black-green granite, bear the name, rank, age, hometown, and branch of service of each Californian killed or missing in Vietnam. Inside the outdoor room created by the circular walls stands a flagpole and near it, a statue of the "archetypical Vietnam Veteran," seated and looking up from a letter. Embedded in the floor is a polished granite map of Vietnam, and bronze bas-reliefs of photographs of everyday life under combat conditions line the walls. Photos of Americans with Vietnamese children had to be depoliticized through the depiction of very young children only; too many veterans remembered buddies killed or wounds received at the hands of Vietnamese who, though only children to their eyes, were nonetheless combatants.



The memorial at Angel Fire, New Mexico (above), was the first for Vietnam veterans.

Larson admits to being pleased though somewhat surprised at how warmly the design was received by older veterans, particularly those of World War II. McClenahan sees the central statue as key, the common thread for any combat veteran: "That particular character is someone we can all identify with."

The architects of New York's Vietnam Veterans Memorial, too, drew on the experiences of the common soldier. William Britt Fellows and Peter Wormser, winners of a 1981 competition sponsored by a mayoral commission studying New York Vietnam vets, were strongly influenced by Louis Kahn's design proposal for a Jewish Martyrs'

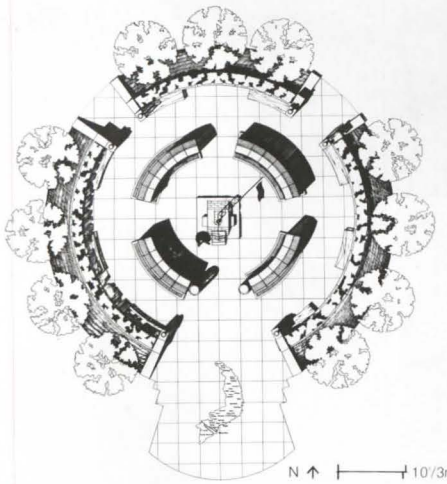


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Douglas Symes

The Sacramento memorial's circular design creates an area for reflection.

Memorial for Battery Park. They designed a glass brick wall luminescent at night and inscribed with excerpts from soldiers' letters. "In many cases a memorial is about the war first," commented Wormser. "This is about the veterans, the people who served."

The most monumental of the recent designs, New York's memorial nevertheless also invites interaction. Shoulder-height granite shelves have become repositories for flowers, medals, photographs, letters, and other objects brought by viewers. The letters and newspaper excerpts assembled by the architects and writer Joseph Ferradino constitute a history of the war as told by the warriors and reporters of the time. Unfortunately, the memorial's glass block grid interferes with the legibility of the type. A second flaw is the site, an overworked plaza between two of the blandest office buildings in New York City.

In the shadows of the highly publicized national and big-city memorials, smaller projects have been springing up around the country. Though no central agency is tracking Vietnam veterans memorials, Dr. Westphall's informal count is near 20 and rising. As McClenahan observed, "It has taken years for people to be able to separate our service from their political feelings about it. It's time to say, 'Thank you for your service.' "

Equally unresolved are feelings about another American tragedy, the 1970 shootings at Kent State University. A memorial commissioned by the school and designed by sculptor George Segal was rejected as too violent (it was later installed at Princeton University). This month Kent State will announce a competition for another design, calling for an area of reflection on a wooded knoll near the spot where the National Guardsmen stood and fired. A preliminary call for submissions asks for a design "neither heroic nor accusatory." Kent hopes to fund the project through private contributions and an NEA grant, according to James E. Dalton, director of the university's school of architecture and environmental design.

For West Bloomfield, Mich., British architect James Gardner and Michigan's Leonard Siegal undertook what may be the toughest task of all: a Holocaust Memorial Center. Open since October of 1984, the memorial has already seen an estimated 100,000 visitors. It is the only memorial in the country exclusively dedicated to the Holocaust, though others are planned for New York, Washington, D.C., and Los Angeles, according to Rabbi Charles H. Rosenzveig, founder of the center.

The designers of these and other memorials of the post-Vietnam period have struggled with the issues of an appropriate vocabulary or style, weighing minimalism against representational or figurative art. For the veterans and survivors, though, the need for public gathering places to acknowledge private loss is the overriding concern.

Melissa Brown ■

The author, former manager of Editorial Programs for Herman Miller, Inc., is an editorial intern at P/A.

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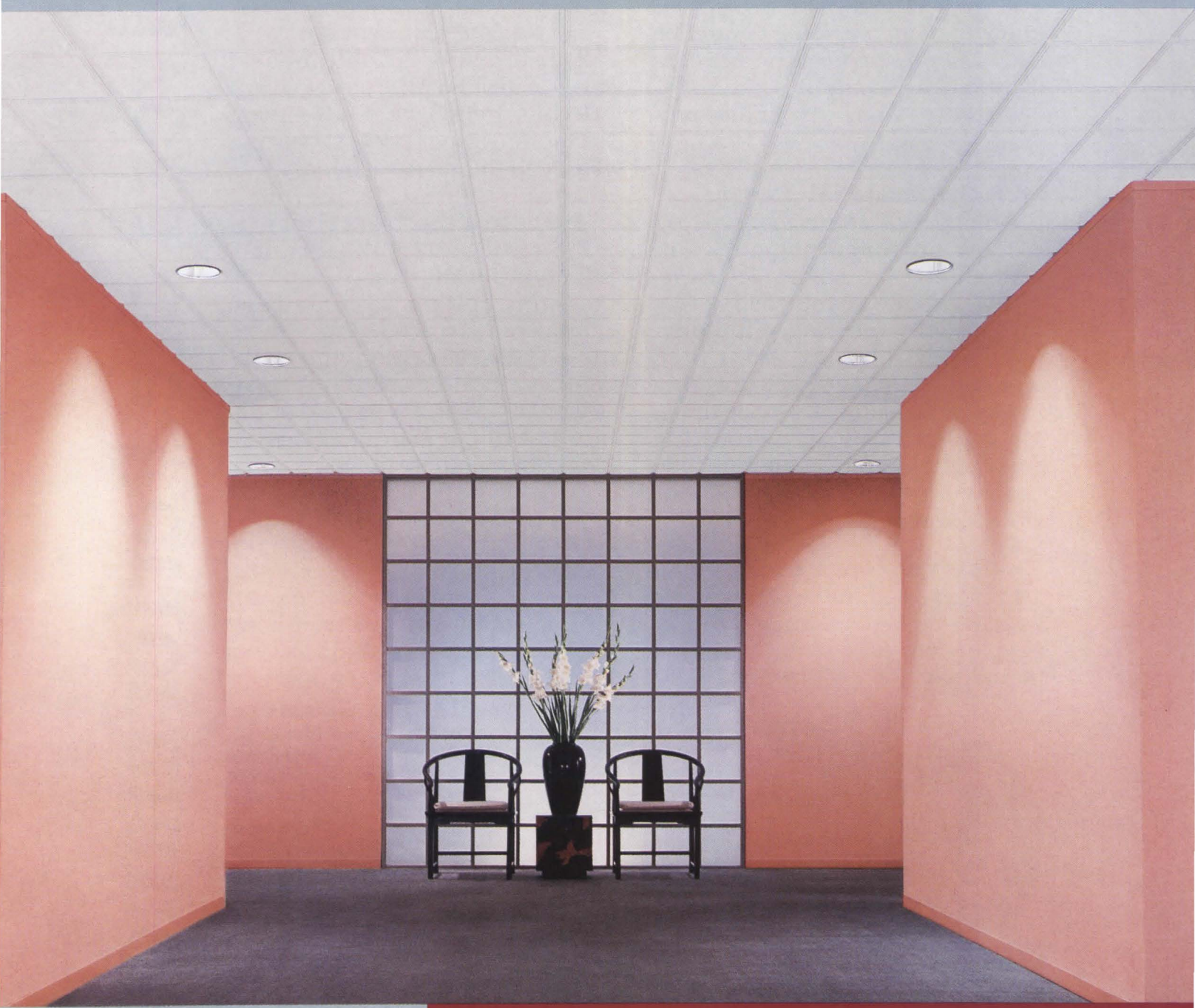


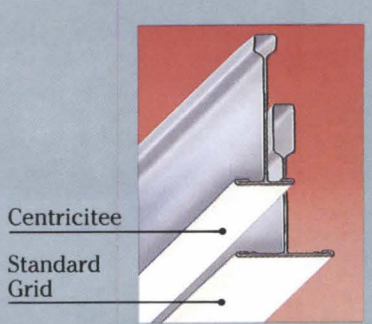


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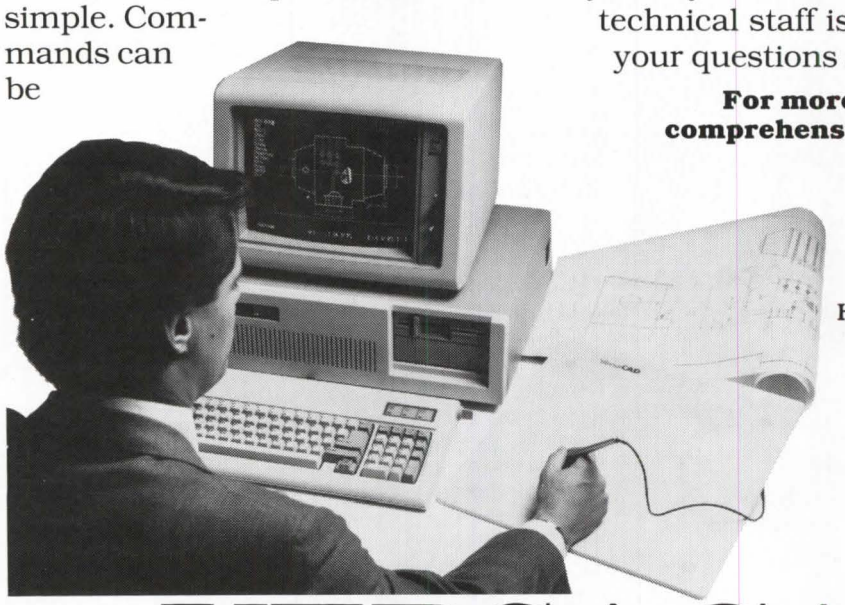
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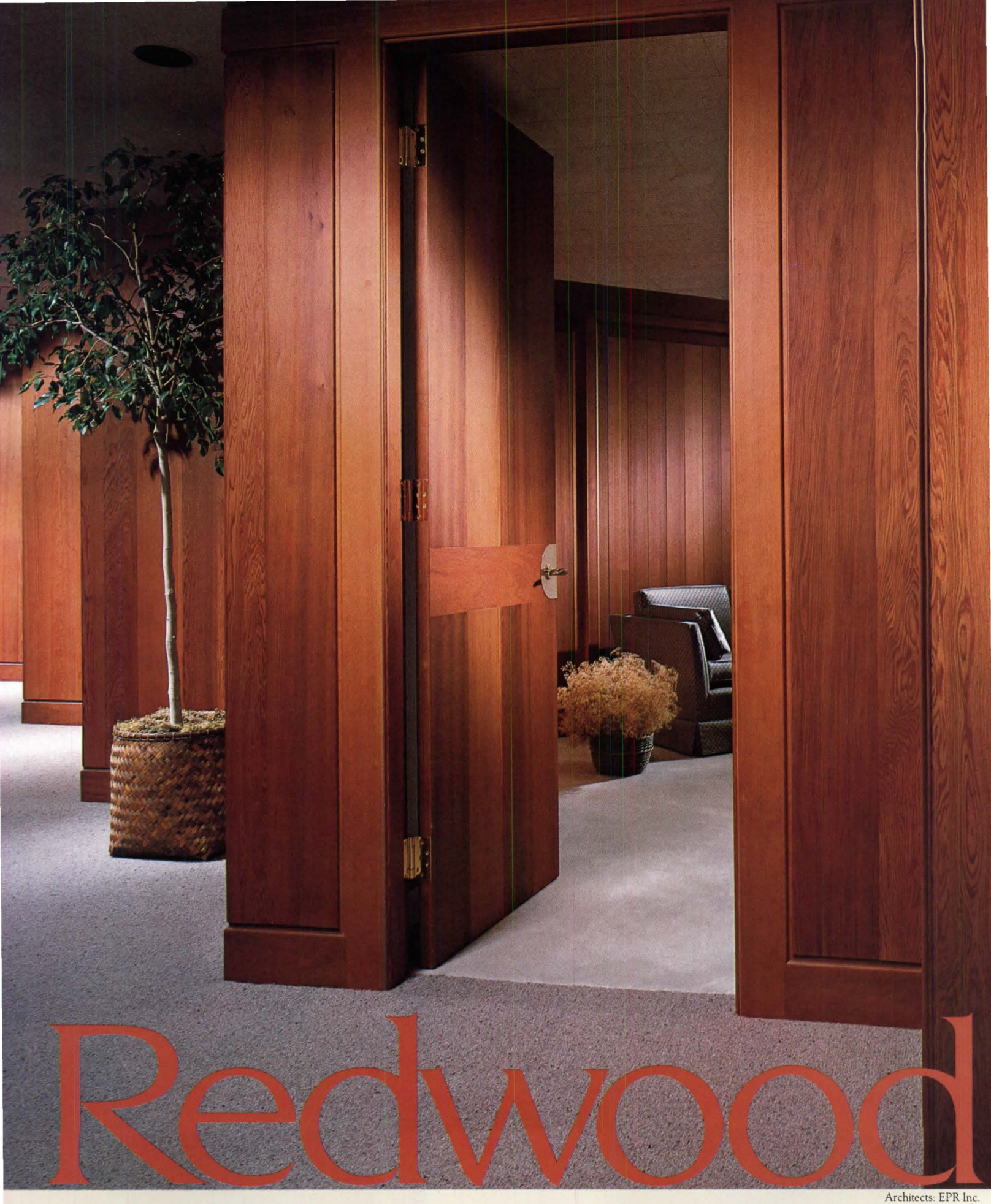
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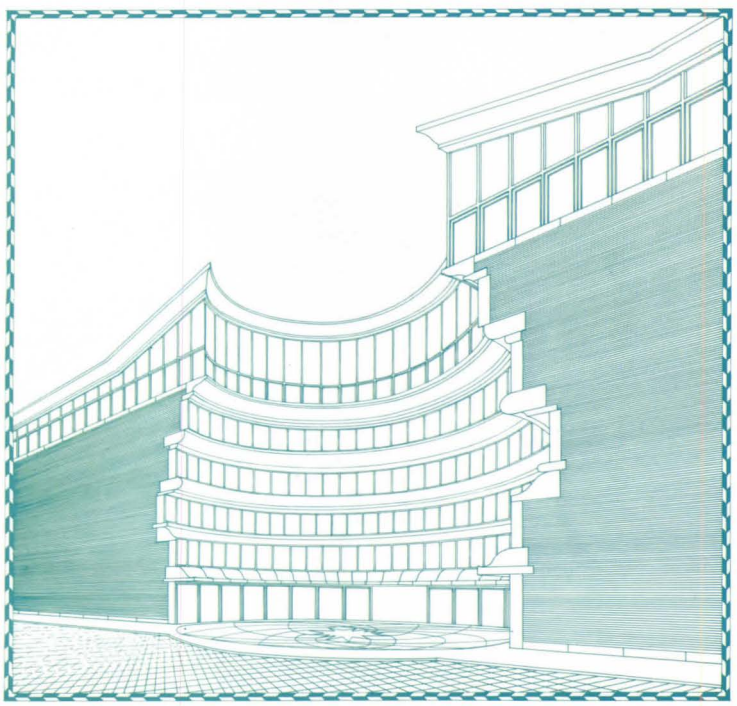
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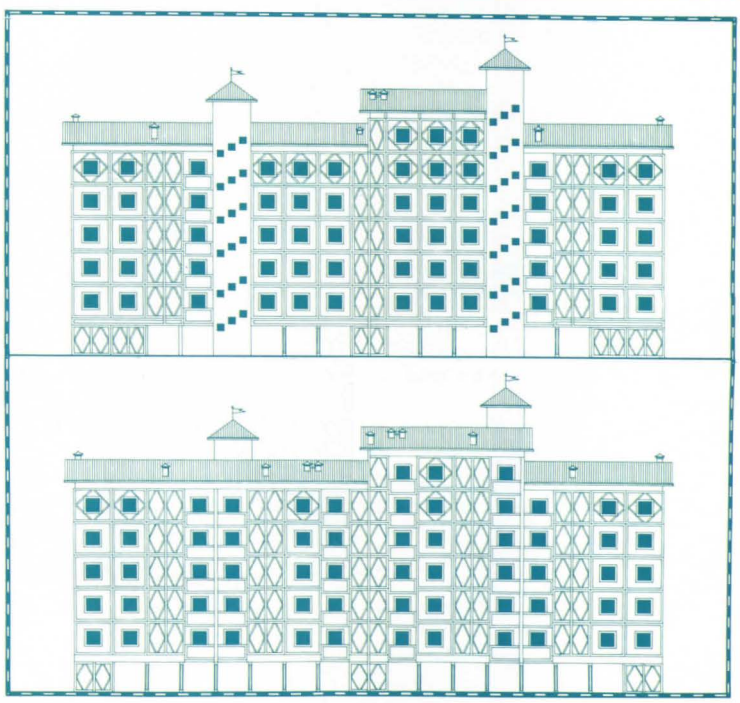
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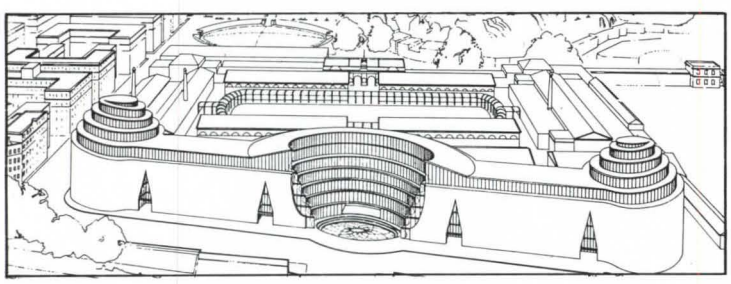
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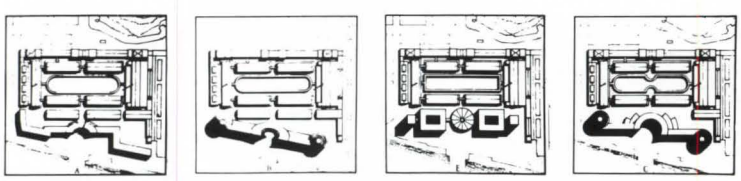
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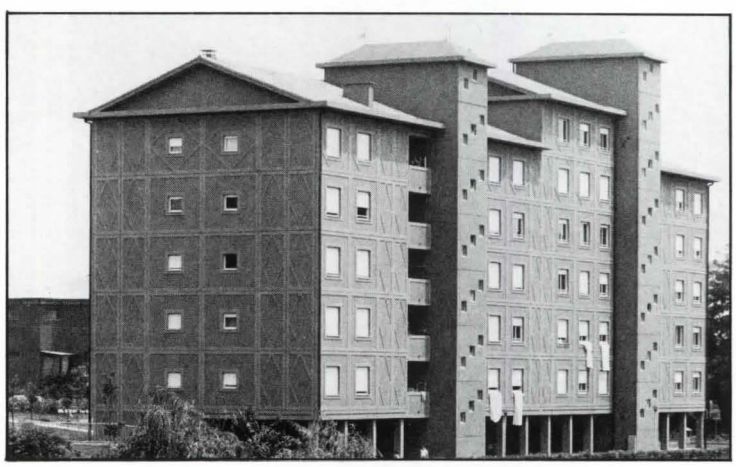
Paolo Portoghesi, passionate spokesman for European Post-Modernism, presses his position on all fronts, as author of* Beyond Modern Architecture, *editor of the quarterly* Eupalino, *and architect. Shown on these pages are four recent projects.





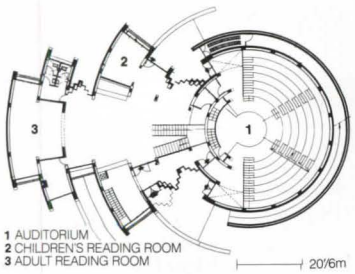




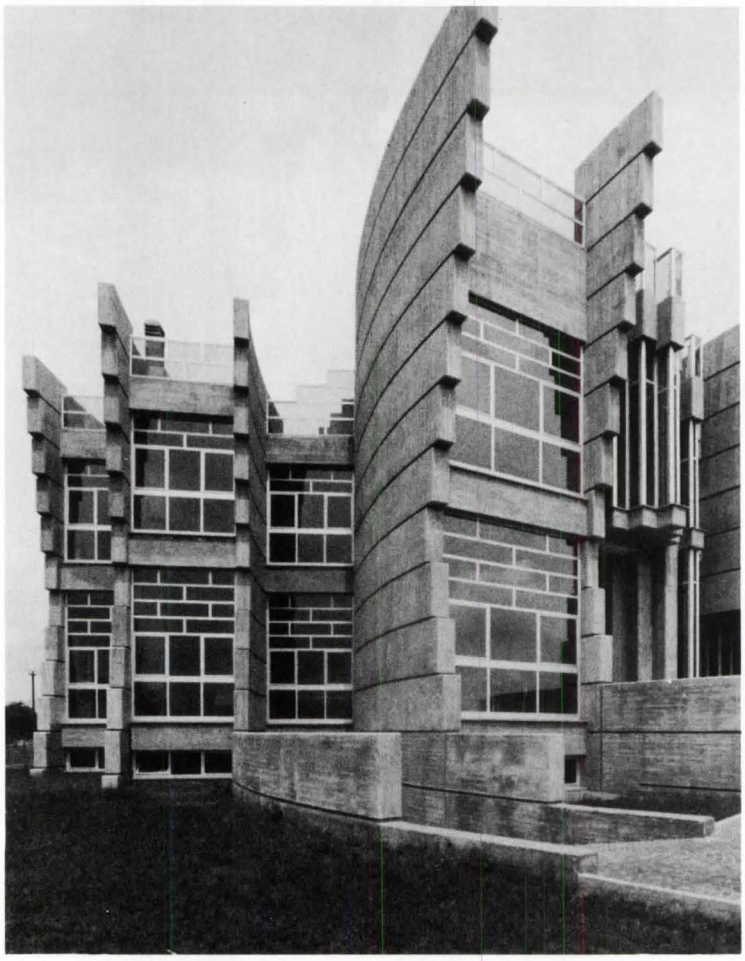


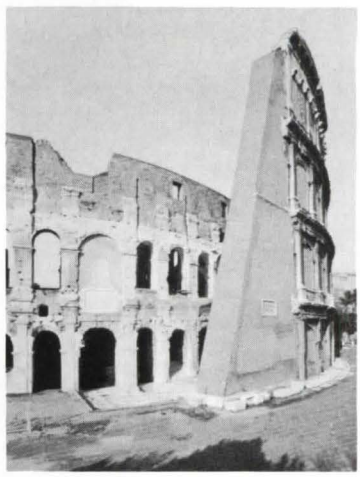
Science city, Rome, Italy. *Architect: Paolo Portoghesi, in collaboration with R. Franchilli, F. Fiorentini, Rome, Italy.* Dedicated to improving the connections between academic research and technological application, this as-yet-hypothetical city of science, presented in competition, would add to a former stockyard complex to house offices, laboratories, and temporary exhibition facilities whose programs would be geared to the general public. Several variations were studied as a means of arriving at a final program; all share the startling entrance façade whose sheer, solid wall is cut back, as if in cross section, to reveal a concave glazed entrance.

Public housing, Sesto San Giovanni, Milan, Italy. *Architect: Paolo Portoghesi, in collaboration with E. Montrone, M. Checchi, G. Cundari, Rome, Italy.* Drawing upon vernacular, rather than academic traditions, this social housing project, commissioned in 1981, is one of several in the Lombard region designed by Portoghesi. "Neither pre-Modern nor Post-Modern," says Portoghesi of his pitched roofs and façade panels, derived from Lombard building techniques. The building's base would appear from photographs to be its weakest feature; other housing projects designed by Portoghesi in Salerno and Milan, while similar in all other respects of façade and massing, hit the ground more convincingly.

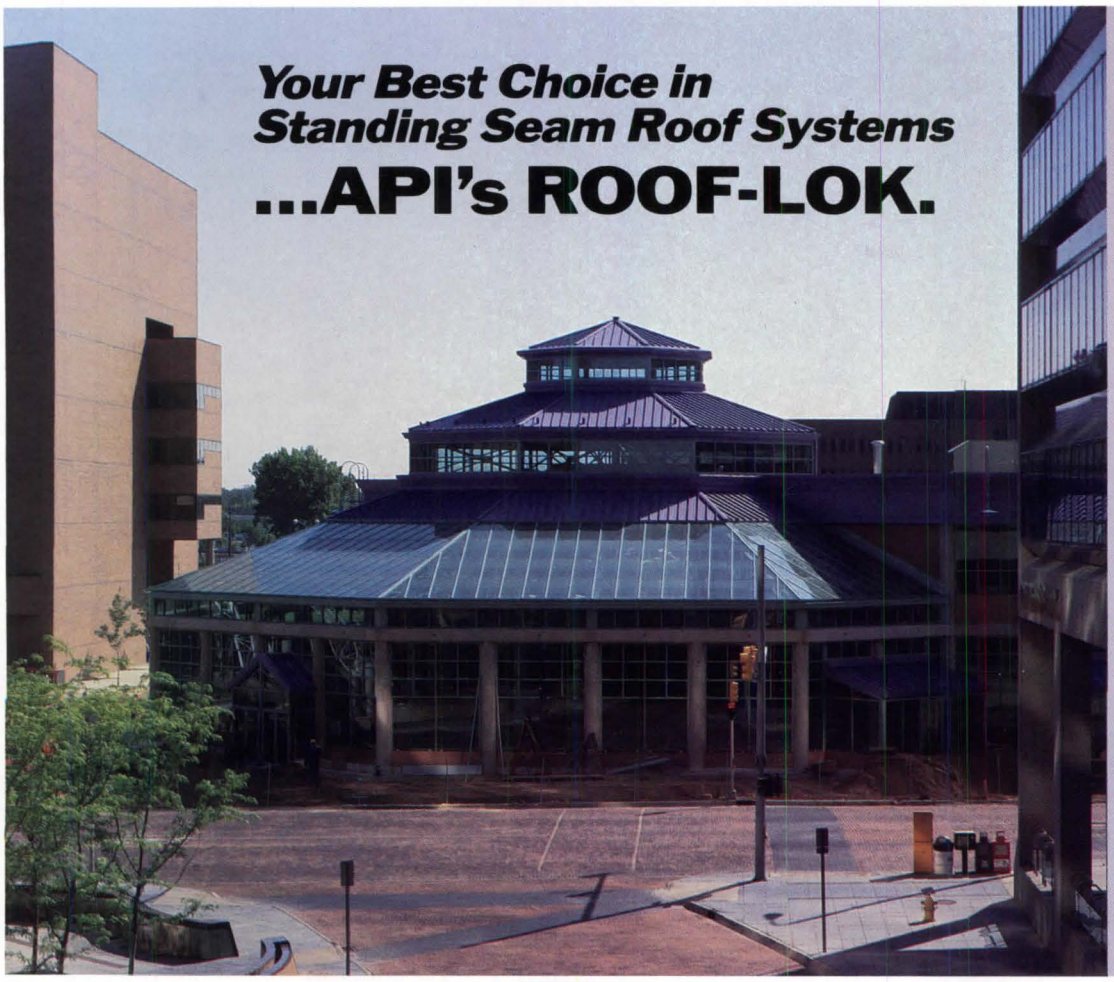


Cultural Center and Municipal Library, Avezzano, Italy. *Architects: Paolo Portoghesi, Vittorio Gigliotti, Rome, Italy.* A "temple for the religion of our time, a temple destroyed . . .," this cultural center was designed 15 years ago at a point when, the architects say, historical reference was still considered suspect. They look back on this early work, finally completed last year, with some ambivalence. "If I began again now," writes Portoghesi, "the new project would contain countless signs of definite ties with the city, even if its (location) would . . . exclude physical continuity with the urban fabric." Enamored of the idea of a modern ruin, ready-made, Portoghesi creates his own Colosseum, its central theater supporting a second, outdoor amphitheater on its roof.









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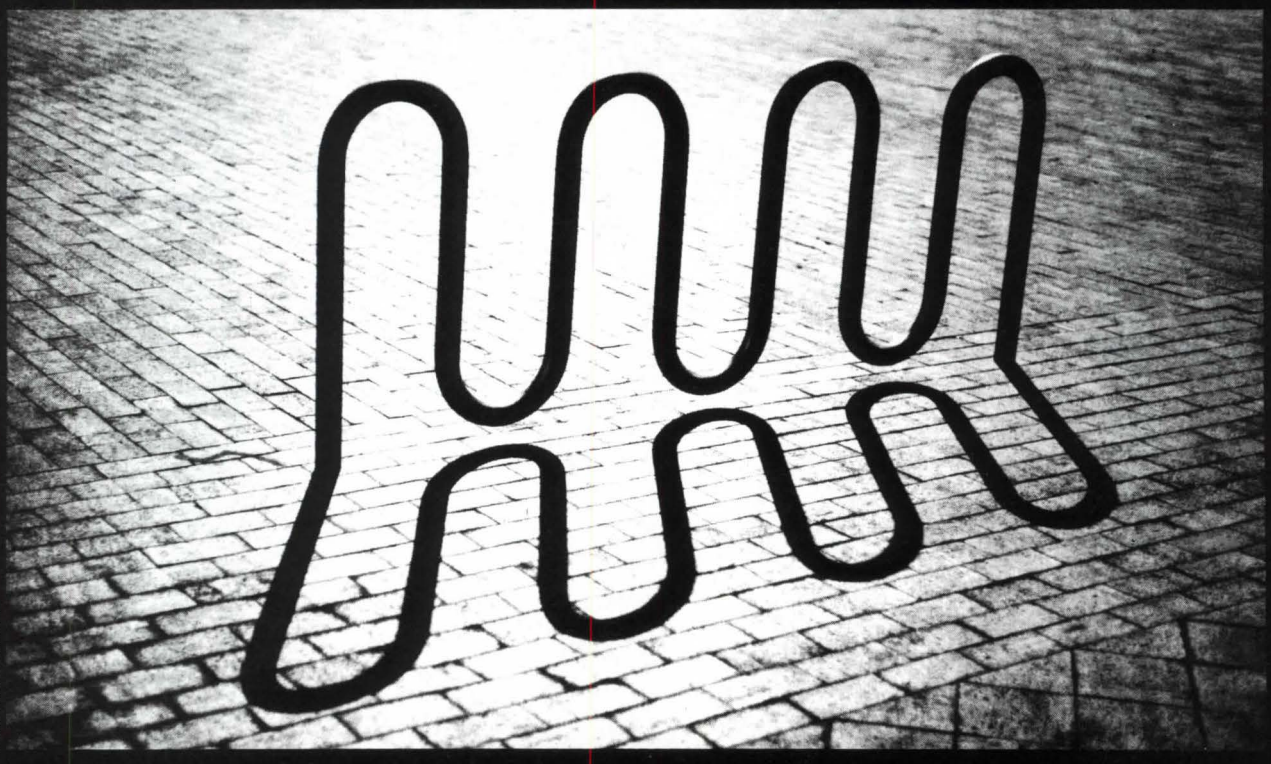


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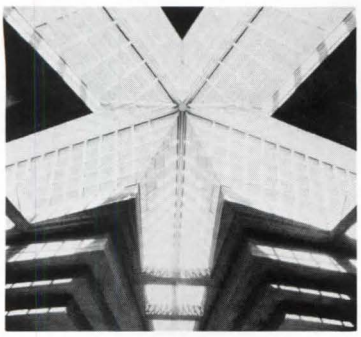


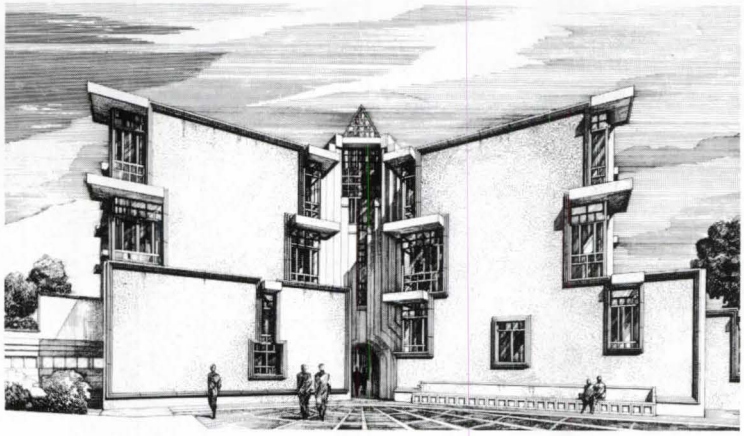
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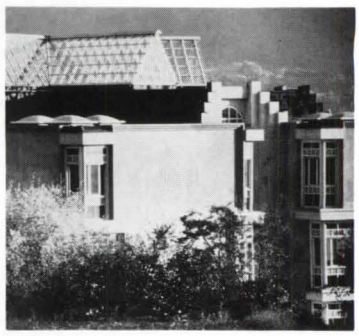
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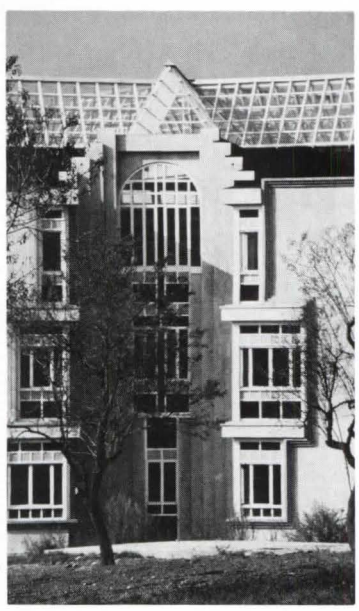




Academy of Fine Arts, Aquila, Italy. *Architects: Paolo Portoghesi, G. Encolani, G. Massobrio; P. Properzi, consultant, in collaboration with G. Bassani, M. Buccela, N. DeAngelis, L. Tunchetta, G. Bucci, F. Benucci, and C. Bruni, Rome, Italy.* This prismatic, pentagonal academy bears more than a passing resemblance to the work of Bruno Taut, in particular his Haus des Himmels project. The academy, designed between 1977 and 1979, was partially executed in 1980–1982. (Only the central star was built, with remaining outbuildings cut from the budget.) The separate precincts of painting, sculpture, architecture, graphics, and history are connected by a central hall whose peaked skylight forms a five-pointed star.



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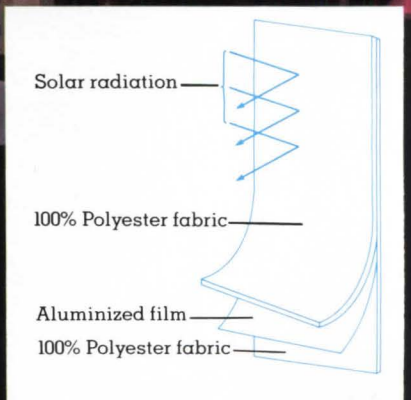
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P/A Calendar



Harlan Hambright

National Building Museum, opening Oct. 24.

Exhibits

Through September 22
Material Evidence: New Color Techniques in Handmade Furniture. Renwick Gallery, National Museum of American Art, Washington, D.C.

Through September 25
The Critical Edge: Controversy in Recent American Architecture. Newport Harbor Art Museum, Newport Beach, Calif. Also **October 11–December 1,** Acklind Art Museum, University of North Carolina at Chapel Hill; **January 8–March 9,** University Art Museum, Berkeley, Calif.; **May 8–June 8,** Nelson Atkins Museum, Kansas City, Mo.

Through September 29
William Lescaze: The Rise of Modern Design in America. The Octagon, Washington, D.C.

Through October 18
Modern Architecture: Mexico. AIA Building, Washington, D.C.

Through October 20
The Wool Print: Architect-Designed Fabric for Contract Seating. The Queens Museum, Flushing, N.Y.

Through October 20
Material Pleasures: Furniture for a Postmodern Age. Queens Museum, Flushing, New York.

Through October 26
Chicago and New York: More than a Century of Architectural Interaction. The New-York Historical Society, New York.

Through October 27
Alvar Aalto: Furniture and Glass. Akron Art Museum, Akron, Ohio.

Through October 27
Selections from the Architectural Collections: Interior Drawings by Arthur Hercz. Chicago Historical Society, Chicago.

September 6–28
Bernard Tschumi: Drawings for Parc de la Villette. Max Protetch Gallery, New York.

September 7–October 1
Michael Dunham: Abandoned Hotel Series. Alexander Milliken Gallery, New York.

September 10–October 25
Three French Architects (Ciriani, Gaudin, and Portzamparc). French Cultural Service, New York.

September 11–October 16
Emilio Bergamin Retrospective. Museum Department, Bloomingdale's, New York.

September 14–October 27
Wendell Castle: Recent Works. Taft Museum, Cincinnati.

September 17–December 8
Paris Recorded: The Thérèse Bonney Collection. Cooper-Hewitt Museum, New York.

October 1–January 5
The House and Garden: Tenth Anniversary Exhibition. Nassau County Museum of Fine Art, Roslyn, New York.

October 2–December 2
Athens: European Concern. Zappeion Megaron, Athens, Greece.

October 11–December 1
Siah Armajani: Bridges/Houses/Communal Spaces/Dictionary for Building. Institute of Contemporary Art, University of Pennsylvania, Philadelphia.

October 12–December 8
Mario Botta: Architettura 1960–1985. Scuola di San Giovanni Evangelista, Venice, Italy.

October 24–December 28
Building Our National Image: Architectural Drawings for the American Republic, 1789–1914. National Building Museum, Washington, D.C.

Competitions

September 20
Deadline, International Association of Lighting Designers Third Annual Lighting Design Awards Program. Contact IALD, Marion Green, 30 W. 22nd St., New York, N.Y. 10010 (212) 206-1281.

October 7
Registration deadline, Hawaii Loa College International Design Competition. Contact Michael Robinson, AIA, AICP, Competition Advisor, Hawaii Loa College International Design Competition, 45–145 Kamehameha Hwy., Kaneohe, Oahu, Hawaii 96744.

October 15
Deadline, General Electric Edison Award Competition. Contact General Electric Co., Edison Awards, #4160, Nela Park, Cleveland, Ohio 44112.

October 15
Entry deadline, International Anonymous Competition for the Design of a One-Family Wooden House. Contact Umetnostni Paviljon/Art Gallery, Glavni trg 24, YU-62 380 Slovenj Gradec, Yugoslavia (062) 841-283.

October 15
Submission deadline, 1985 Wood Design Award Program. Contact American Wood Council, 1619 Massachusetts Ave., N.W., Washington, D.C. 20036.

October 18
Registration deadline, Interfaith Forum on Religion, Art and Architecture Design Awards Program. Contact Tish Kendig, IFRAA, 1777 Church St., N.W., Washington, D.C. 20036.

October 18
Submission deadline, Arts on the Line Central Square Station Open Competition. Contact Arts on the Line Station Modernization Program, 57 Inman St., Cambridge, Mass. 02139 (617) 864-5150.

November 1
Concrete Reinforcing Steel Institute Design Awards VIII. Contact Executive Vice President, CRSI, 933 N. Plum Grove Rd., Schaumburg, Ill. 60195 (312) 490-1700.

November 1
Proposal deadline, Violated Perfection: The Meaning of the Architectural Fragment. Contact Laurel Bradley, Dir., Gallery 400, College of Art, Architecture & Urban Planning, Box 4348, Chicago, Ill. 60680.

November 25
Registration deadline, First Stage of Sesquicentennial Park Design Competition for downtown Houston. Contact Theodore Liebman, AIA, Professional Advisor, % Central Houston Civic Improvement, Inc., 2040 Two Shell Plaza, Houston, Texas 77002.

January 16
Deadline, P/A International Furniture Competition; see p. 231 for details.

Conferences

September 19–24
Milan Furniture Fair/Salone di Mobile. Milan Fairgrounds, Milan, Italy. Contact COSMIT, Corso Magneta, 96, 20121 Milan, Italy.

September 25–26
Intelligent Buildings Technical Conference. Hilton Harvest House Hotel, Boulder, Colo. Contact Cross Information Co., 934 Pearl, Boulder, Colo. 80302.

September 29–October 4
American Concrete Institute Fall Convention. Palmer House Hotel, Chicago. Contact Convention Manager, American Concrete Institute, 22400 West Seven Mile Rd., Detroit, Mich. 48219 (313) 532-2600.

October 1–6
CERSAIE 1985, Annual International Ceramics Trade Fair. Bologna Fair Grounds, Bologna, Italy. Contact Italian Tile Center, 499 Park Ave., New York, N.Y. 10022.

October 15–18
A/E Systems Fall: Automation & Reprographics in Design Firms. Albert Thomas Convention Center, Houston, Texas. Contact A/E Systems Fall, P.O. Box 11318, Newington, Conn. 06111.

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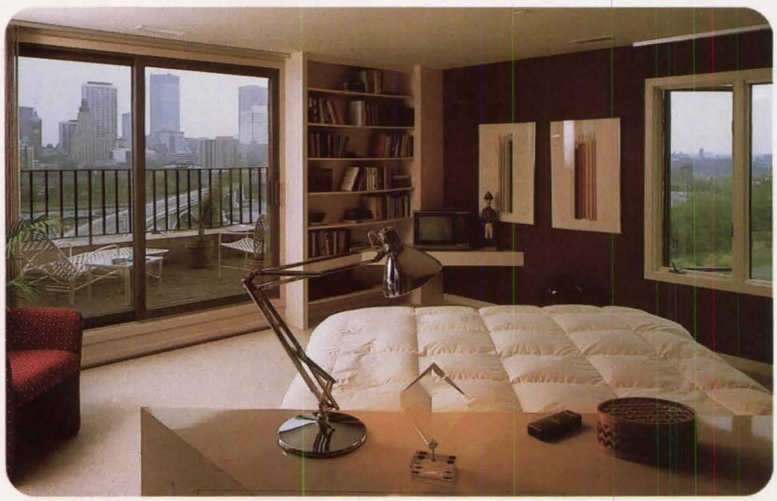
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Modular carpet systems by Lees in over 200 colors and patterns. Photography: Fred Schenk. ©1985 Burlington Industries, Inc.

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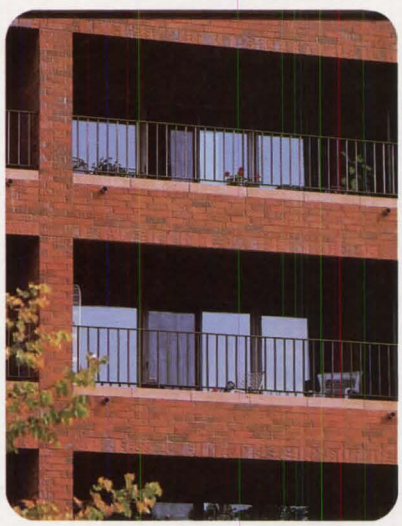

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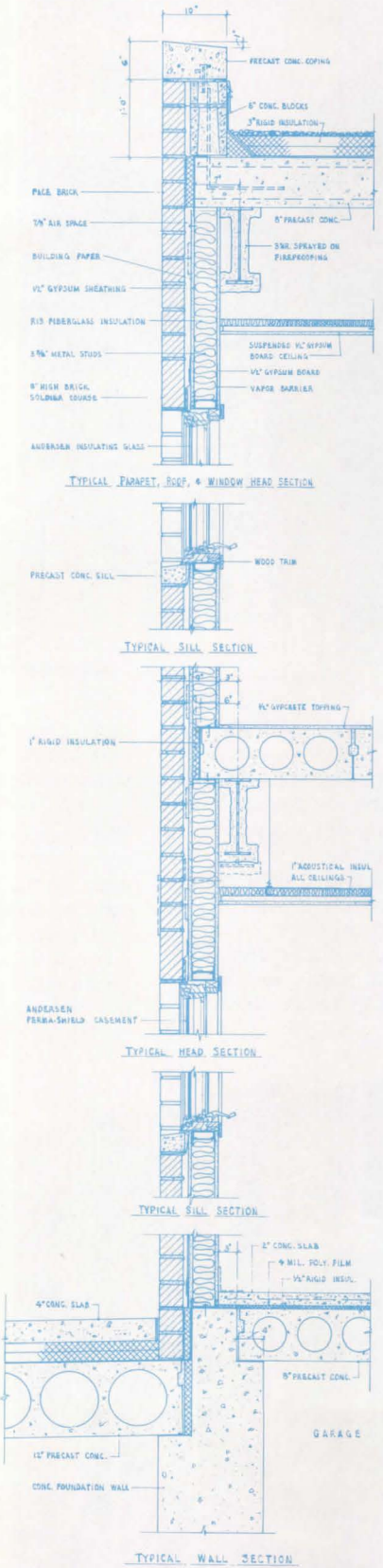
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*N.W.M.A. 2-80 and 2-73.



Winslow House
Minneapolis, Minnesota

Architects: Benjamin Thompson & Associates
Svedberg-Vermeland, Associated Architects
The Wold Association, Associated Architects

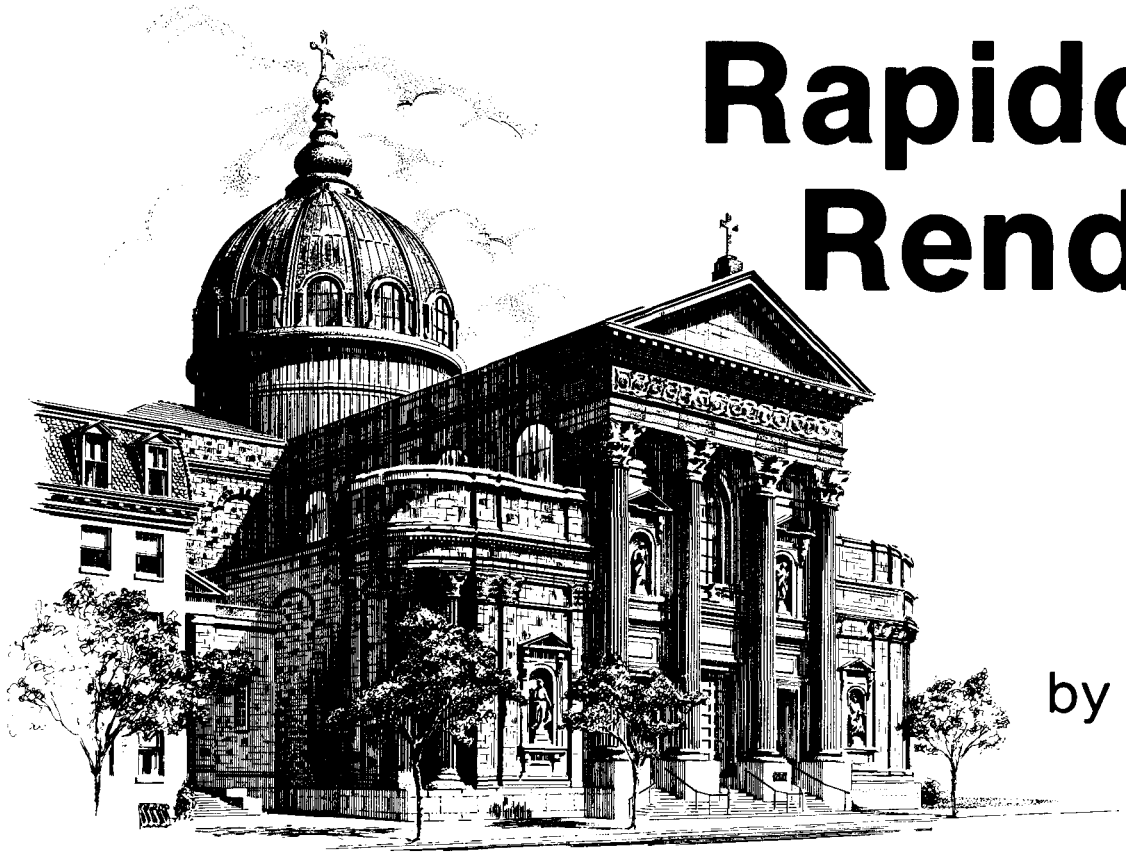
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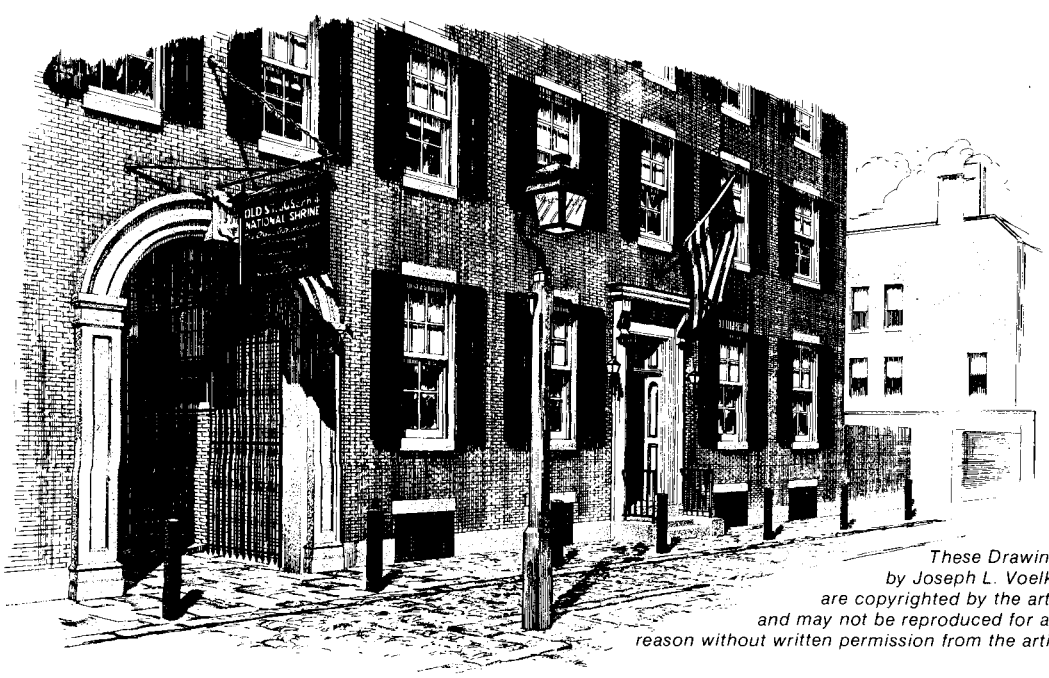
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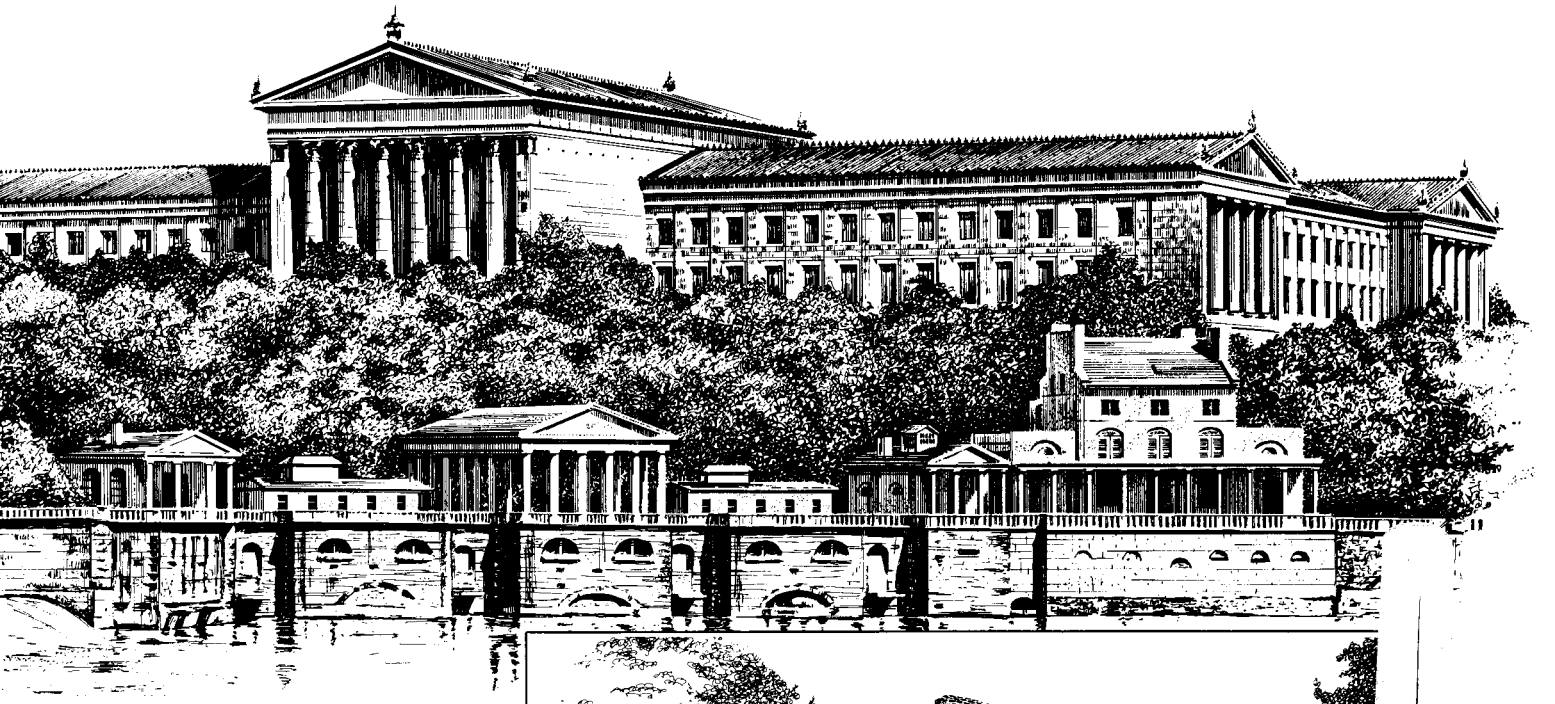
Rapidograph® renderings present your architectural designs in the clearest light possible . . . good ideas translated into exciting visuals. These drawings by Voelker are examples of precision-clear interpretations which can be presented for any project — a restoration, a conversion, a modern highrise, a neoclassic structure, and so on. Such drawings can have a free-hand abandon or be developed with minuscule refinement to hold details in photographic blowups.

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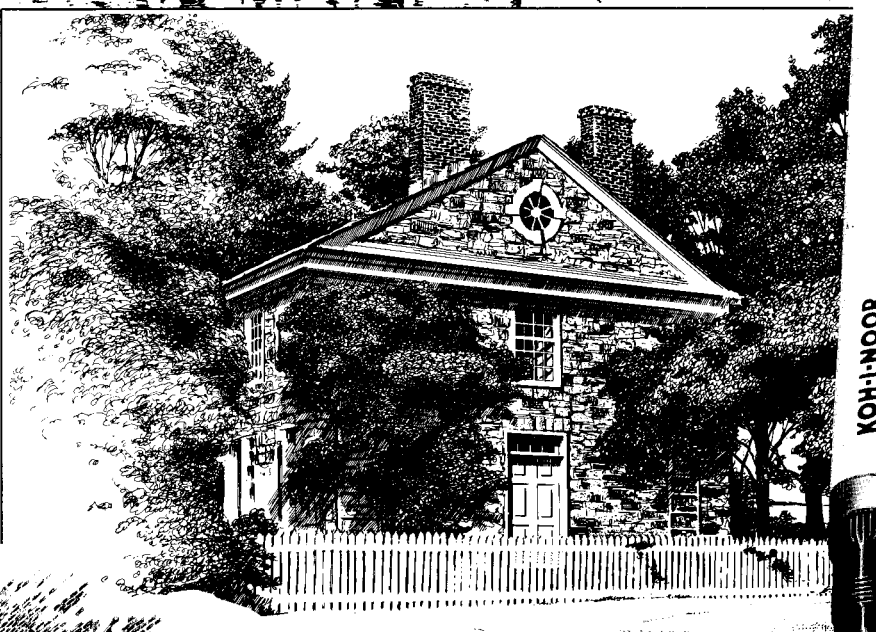
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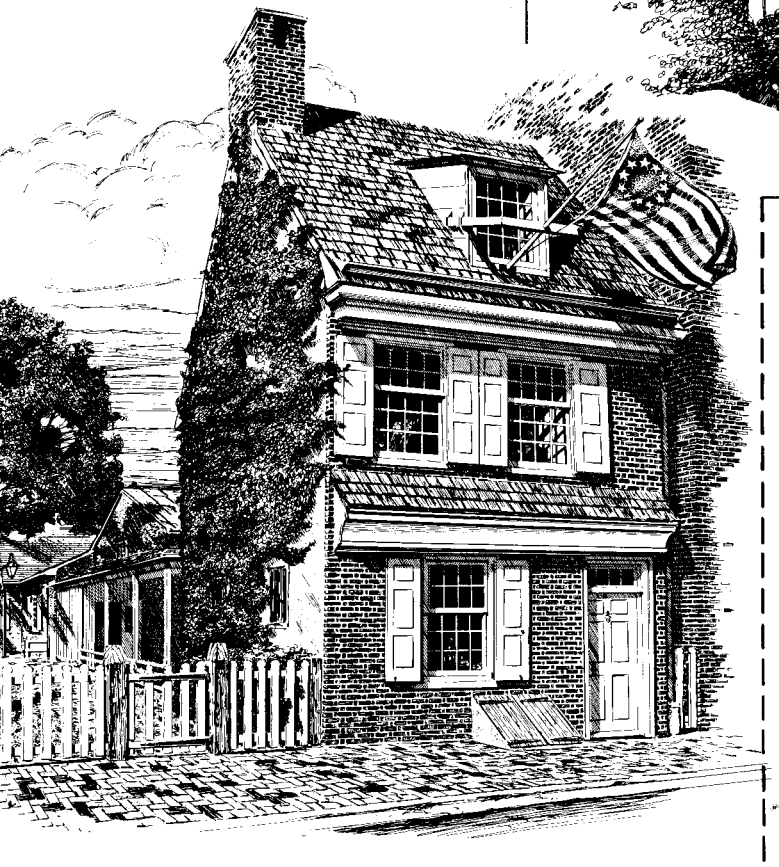


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ɔseph L. Voelker





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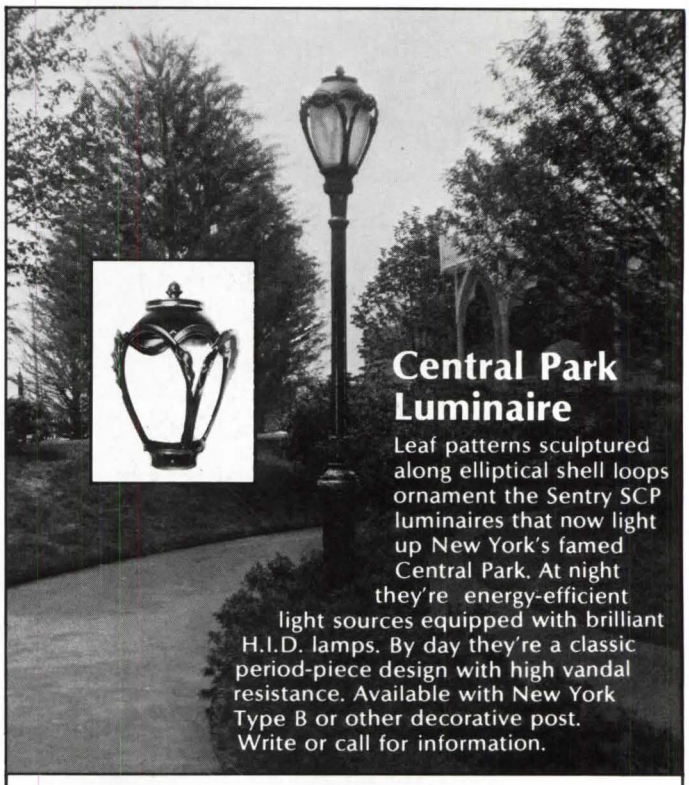
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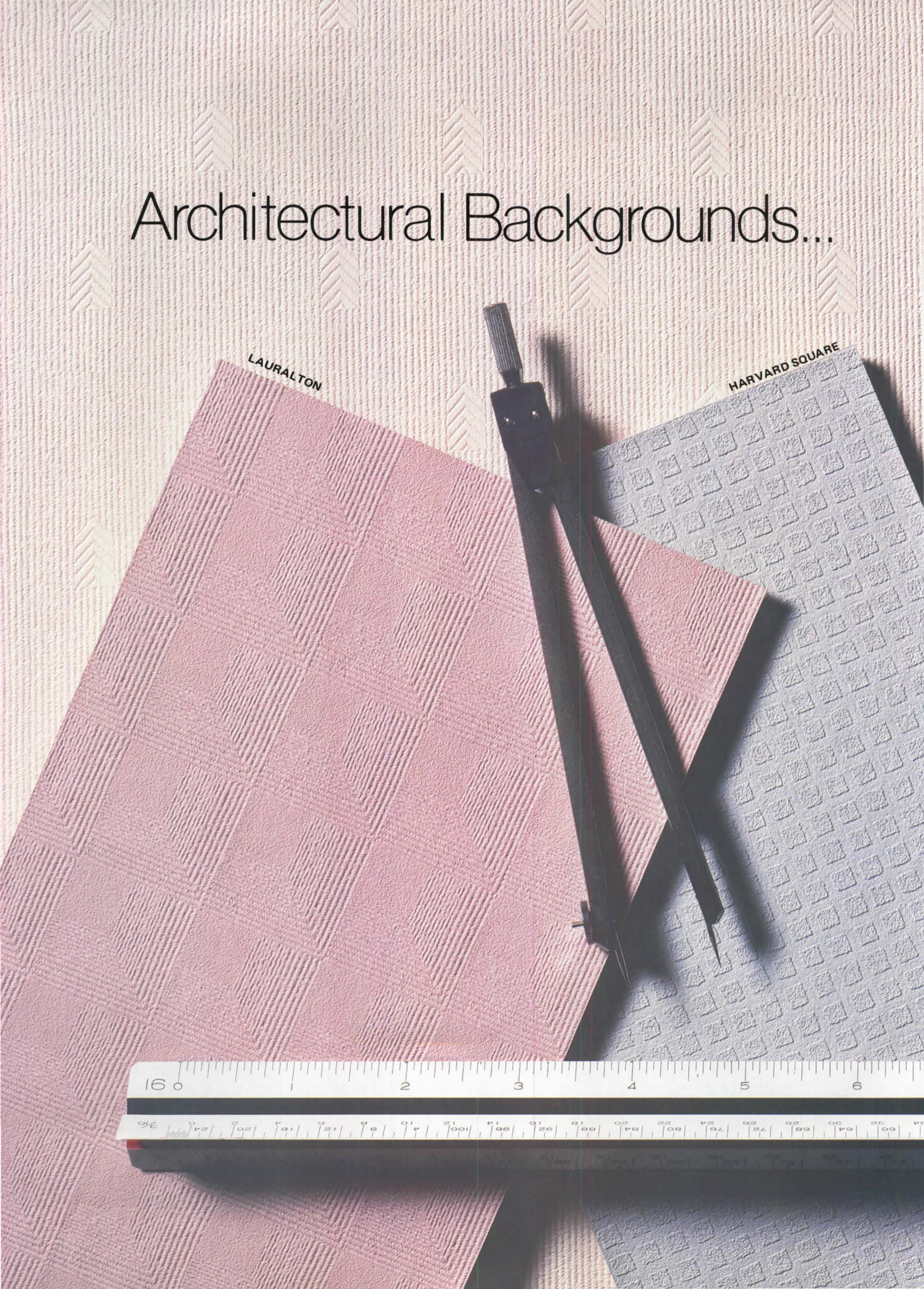
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Anaheim Hilton & Towers. Building design: Sun Cal Inc.

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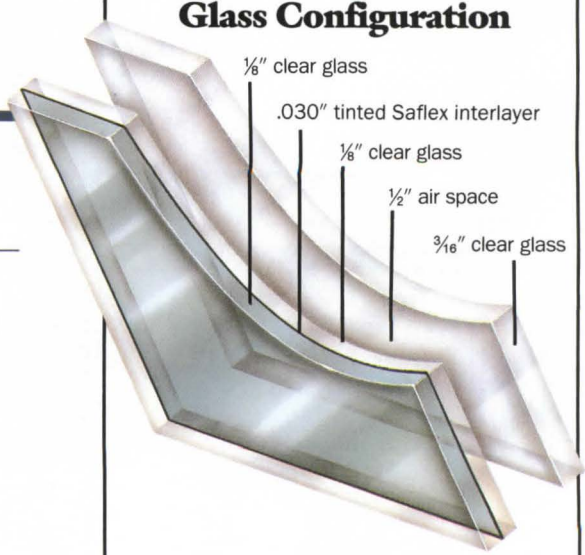
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P/A Practice

71 *Computers: Allan Ackerman*
74 *Specifications: Walter Rosenfeld*

Computers:
Project Management Software

Microcomputers bring a substantial benefit to the business of project management. With the proper software, they can reduce the cost and effort of scheduling, replacing the blueprinted bar charts now produced at great cost and at infrequent intervals. It is also possible to manage projects while they are underway (not just as a planning "snapshot" at the project's outset), and better monitor the productivity of office staff or contractors.

At its best, project management software does several things at once. First, it makes sense of project task relationships at the outset. Second, as project circumstances change, it lets you know how many creeks you are up and how many paddles you have. Third, and most important, it encourages communication among all the people involved in a project, allowing negotiations to work from a common base and helping instill a shared understanding of project problems and possible solutions.

Project management software can be effective both inside and outside the office. Actual uses include the scheduling of staff, of working drawing production, and of construction projects. The software also allows the scheduling of activities not directly related to a project such as the production of an office brochure.

Designing good project management software is a difficult task. The software must have a major database component, with the ability to sort, select, and report large amounts of information. With every change in the project, the software also must perform simple but extensive scheduling computations and detect logic flaws in proposed schedules.

The information presented on the computer screen is always a tiny fraction of what you may need to see; the attempts at solving this problem distinguish project management products from one another. Solutions always involve graphics, including GANTT charts (familiar to most as bar charts), PERT charts (showing the relationship among activities), and in many cases, resource distribution and cash flow charts. If you aren't comfortable with the way a project management product allows the presentation of information, nearly every product will allow you to transfer the information to spreadsheet or database programs for further manipulation. According to many users, these schedule, resource, and budget-related graphics can be extremely valuable in making presentations that win jobs.

Product (Publisher)	Maximum activities per project	Minimum RAM required	Retail Price	Special Features
Timeline (Breakthrough software)	Determined by RAM ②	256K	$495 ①	Unlimited cost elements per resource; percentage cost loading. Relates easily to spreadsheet and database products.
Microsoft Project (Microsoft)	128	128K	$250	GANTT chart only, no PERT.
Super Project (Sorcim/IUS)	Determined by RAM ②	256K	$495	GANTT and PERT chart simultaneously displayed.
Harvard Total Project Manager (Harvard Software)	200	384K	$495	
Qwiknet (PSDI)	250	384K	$800	Price includes mouse and tablet; display features unlimited windowing
Promis (Strategic Software Planning, Inc)	Limited only by hard disk.	512K	$2,995	Price includes 2 days of training; 5 levels of superprojects. Task connectors and resources also only limited by hard disk space. Unlimited number of project calendars.

① For Version 2.0 (recommended)
② E.g. 256K RAM = ±200 activities; 640K RAM = ± 1800 activities

Selecting a Product

There are two considerations to make when selecting a product. The first is technical, and fairly easily defined: the larger your projects, the more technical features you may need. The second consideration, less easily described, is whether you like using the software and whether it fits into the way your office does things.

The product features you need depend upon three considerations. First, what size project do you intend to manage using the software? Second, are you satisfied with just the planning and relationship of activities, or do you want to consider resources and their costs? Third, are you primarily interested in a planning tool or in a tool that will help you control the project once underway?

How large a project will you want the software to handle? Products that handle 100 activities may be plenty for controlling office tasks for a $5 million construction project, but you may need to handle 1500 activities to manage the construction of the same job. Limits on project management software are measured by the number of activities per project, resources per activity, and connections among activities. Here products are of two types: those with specific limits, such as Microsoft Project (128 activities per project) and Qwiknet (250 activities per project—this limit is most likely imposed because PSDI, Qwiknet's maker, also offers larger products for mini- and mainframe computers); and those, such as SuperProject, Timeline, and Promis, whose limits are solely dependent on the amount of memory your computer contains. These last three are about equally efficient in their use of random access memory (RAM). If you have 256K of RAM, you will be able to handle about 200 activities per project; if 640K, about 1800 activities.

A feature that helps get around some of these limits (and which is critical if you are attempting to use the software to allocate staff across several different projects) is the product's ability to handle several related projects. Timeline does this by "summarizing" projects; the Harvard Total Project Manager (no relation to the university) does this by allowing the layering of subprojects beneath the main project.

If you are interested in the use of project management software to allocate staff resources, you need to check that products do not overallocate people—if you have five draftspersons, you need to make sure the software won't automatically schedule in eight to make a deadline without telling you in bright red letters that it has done so. As products go, Timeline is heavily resource-oriented, and is one of the most effective products at automatically smoothing out lumps in staff scheduling and adjusting the project schedule accordingly.

At its most powerful, project management software will work with you throughout the project, allowing ongoing control and true performance measurement. While all products reviewed have some ability in this regard, this function will test both the software and your office most. Developing the information at the outset is one thing; doing the work to keep the plan current is another. Richard Eschenberg of Pacific Architects and Engineers, who is generally satisfied with what the Harvard TPM has done for him in allowing him to plan projects and win jobs,

feels that too much effort is required by the software to keep the plan up to date. To help managers stay current, the Timeline product includes an Alarm Clock feature that, when activated, asks if tasks scheduled for completion at the time the computer has been turned on have in fact been completed. Both Quiknet and Promis are also oriented toward tracking ongoing work. Fortunately, if scheduled tasks have not been completed, these products do not yet ask why.

How important is cost planning and tracking to you? If you simply want rough estimates for planning purposes, SuperProject's capabilities, which include a single fixed cost and a single variable cost per resource, are likely to be adequate. If you are interested in automatic loading of overhead, tracking overtime and planned rate increases over long-term projects, and substantial flexibility in the timing of costs for cash flow planning, then you will need either Timeline or Promis. In their most current release, Timeline allows unlimited cost categories per resource, as well as percentage loadings of direct and indirect costs.

Beyond technical product features, and into the area of actual usefulness, there are a few critical issues: The first is managing information overload; the second is comprehending the effects of changes; the third is the ease with which a product and project management science can be learned.

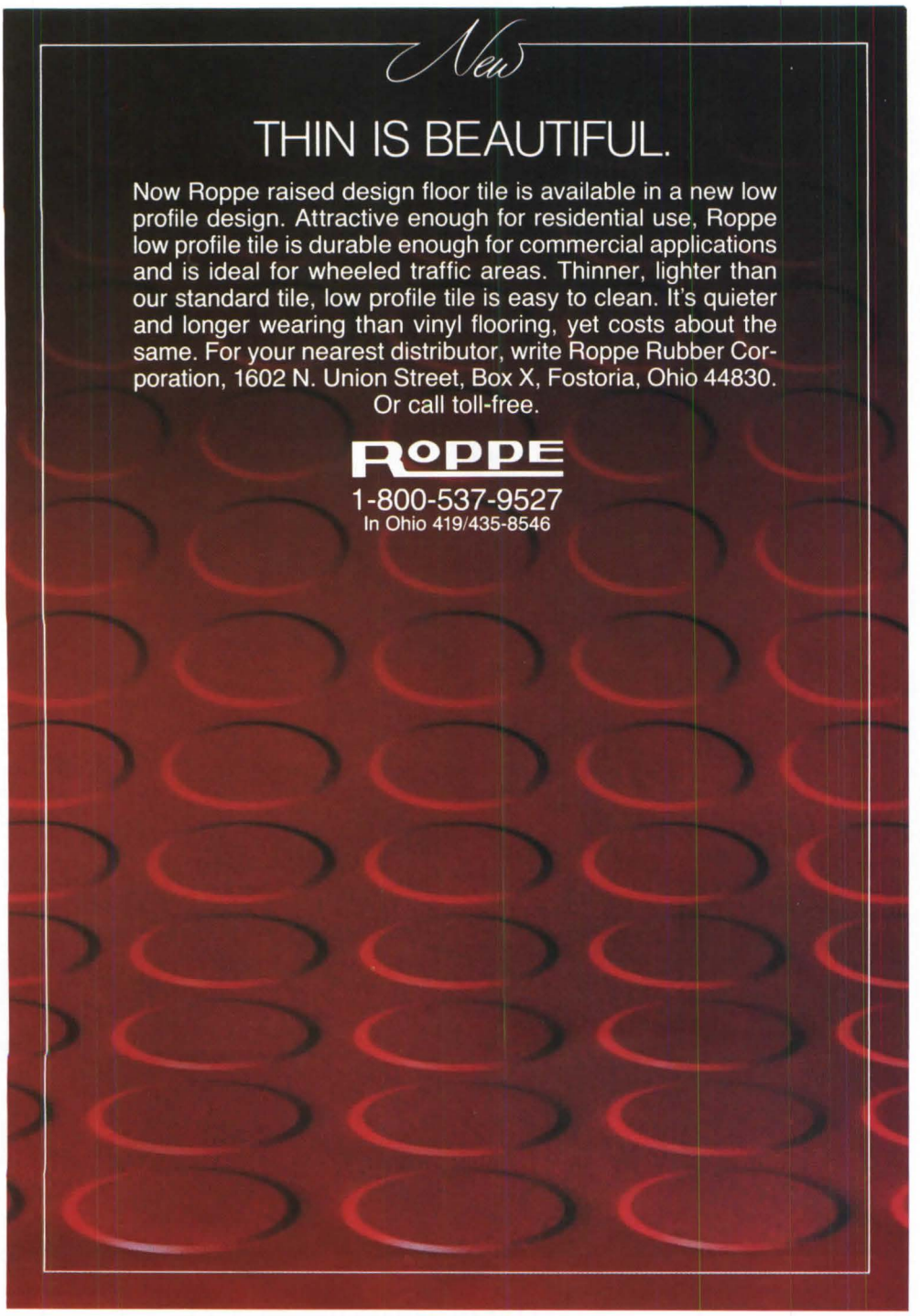
The products reviewed all have aggressively attacked the problem of information overload associated with project management. All have color capability. All use graphics as a way of concentrating information about schedules and cash flow. All have extensive reporting capabilities. And all allow substantial selecting and sorting of activities and resources so that, for instance, you can look at just the activities scheduled to finish in May, or just the activities involving two particular consultants. Some products, such as Promis, also allow the custom design and assignment of alphanumeric codes to facilitate sorting. Probably none of these products will suit your current operations perfectly. Either you and your office will adjust, or you should look at a product's ability to export its information to a spreadsheet or database program so that you can remove extraneous information or perform additional calculations. Quiknet can do this only with difficulty; SuperProject and Timeline have solved this issue well, and will prompt you through the process.

When your project plans must be used by several people in printout form, not having enough control over what the software reports may be fatal. Teresa Taylor, a planner with Higginbottam and Associates, indicates that they stopped using an early version of a product after several weeks of difficulty: "Among other things, we just couldn't print the few lines of information we needed for our team without getting a big stack of printout along with it."

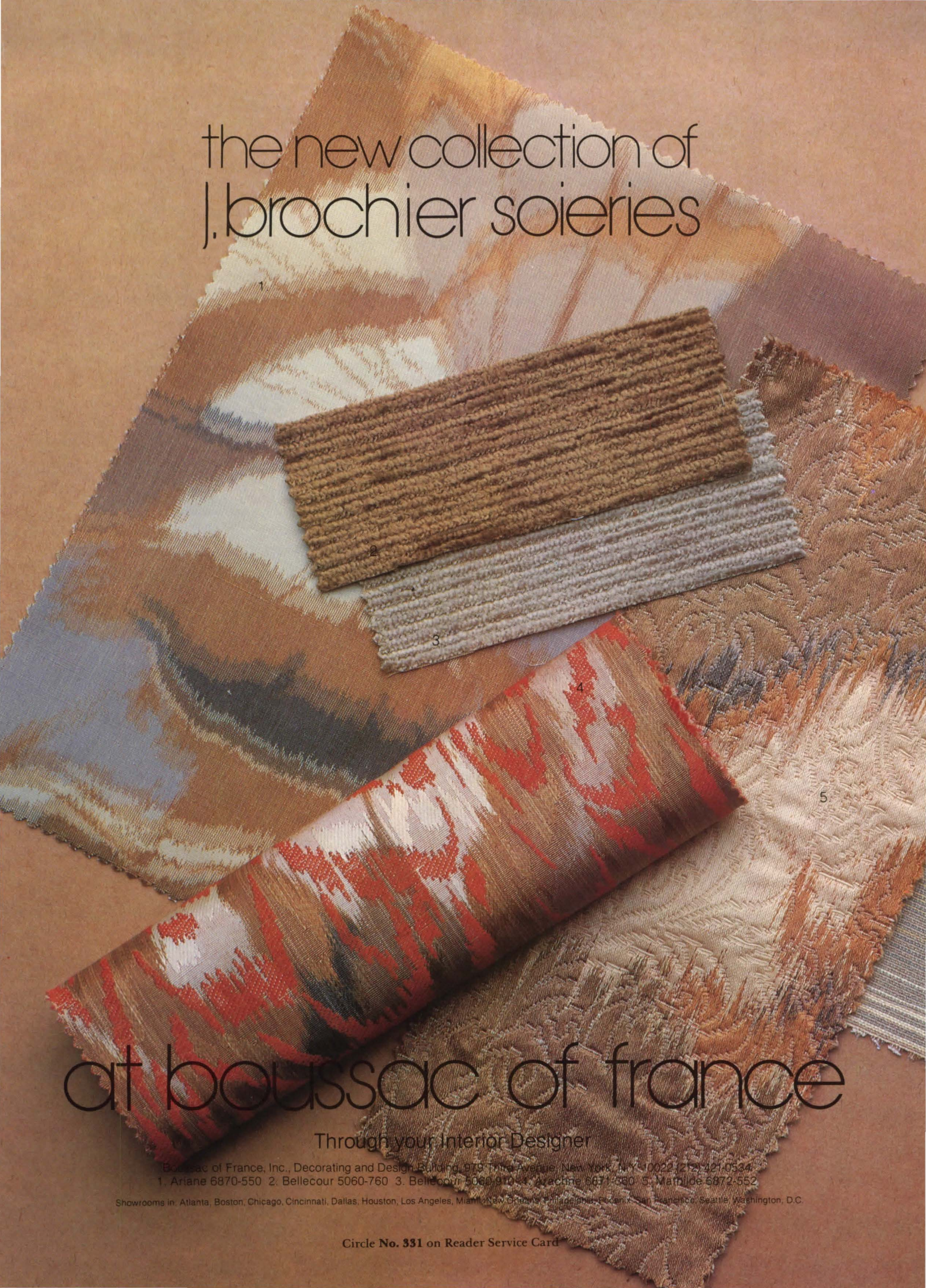
When you want to make a change, you want it to be easy to make, and you want to know, as completely as possible, its effects. SuperProject excels in allowing easy, intuitive changes, and it is the only one of two products that allow the simultaneous viewing of PERT and GANTT charts to see the effects of changes. Quiknet, supplied with a mouse and all necessary hardware connections, allows you to construct an unlimited number of "windows" on the screen for the purpose of viewing the effects of changes. Two windows are usually enough, but the fact that Quiknet allows you to choose which two or three is very valuable. Both SuperProject and Quiknet use MacIntosh-like pulldown menus that are excellent. Like SuperProject, Timeline will allow you to drive the program using either menus, if you're just getting started, or commands to move faster as you become experienced.

The actual techniques used by project management software for scheduling are roughly the same: checking for circular connections among groups of tasks, calculating early and late start and finish times, and distributing resources and costs. Make sure you are comfortable with a product's approach and with the amount of flexibility it gives you in placing a task on your schedule. For instance, the Harvard TPM requires you to join tasks to one another using milestones. SuperProject, while allowing parallel tasks, does not allow the input of a relative lag between two such parallel tasks. Timeline, Quiknet, and Promis all offer considerable flexibility in task placement.

A product's *documentation* not only must teach the effective use of the product, but also the science of project management, for it is essential to understand concepts like "negative float" and "early start time" to use any of these products effectively. Most software documentation separates the treatment of project management and product operation. Overall, quality among this group of products is very high, much higher than most spreadsheet products, for instance. Qwiknet



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does the best job of explaining graphically how to track a project over time. Harvard TPM, despite some errors in the manual and lower quality visual design than the others, does the best job of integrating project management and the software. SuperProject and Timeline are best at explaining the use of the product itself, with Timeline's Tutorial one of the most entertaining of any microcomputer software package.

Conclusion

A word about the integration of software. Vendors have gone after the broad area of project management, rather than concentrating on any one discipline such as architecture, engineering, or construction. While the more powerful of these products (Timeline and Promis) are so good at job costing that they can be used effectively as estimating tools, integration in this area is still in the future. Since many of these products will use data generated by database, spreadsheet, and word processing programs, however, it's possible that a timesheet job-costing system based on, for example, dBase III or 1-2-3 could be used to update project cost schedules without entering data.

What is the difference between most of the products that sell for less than $850 and Promis, which sells for $3000 and up? Aside from the fact that each Promis purchaser receives two days of training free of charge, the matter appears to come down to project size and complexity. Promis requires 512K of RAM, and a hard disk, but you can have an unlimited number of activities and five levels of subprojects. In addition, all other products can use only one or two project work-week calendars; with Promis you can have a different calendar for *each* activity. For construction project management, if you want to track each activity very closely, you will probably need a product like Promis or its competitors. For anything less, many of the products reviewed will be adequate. The advance that the 16-bit microcomputer has brought in the amount of information that can be managed by one person is very apparent in these project management products. Test one of the under-$850 products and see if its relative limitations in detail and flexibility are meaningful for your office.

Allan Ackerman ■

The author has an architecture degree from Harvard, and has worked as a manager, marketing consultant, and teacher in the area of software applications for architectural and engineering professionals for the past six years. He currently practices in Cambridge, Mass.

Products Reviewed and their Publishers

Quiknet, *Project Software & Development, Inc., 20 University Road, Cambridge, Mass. 02138 (617) 661-1444.*

Microsoft Project, *MicroSoft Corporation, 10700 Northrup Way, Box 97200, Bellevue, Wash. 98009 (206) 828-8080.*

SuperProject, *Sorcim/IUS, 2195 Fortune Drive, San Jose, Calif. 95131 (408) 924-1727.*

The Harvard Total Project Manager, *Harvard Software, Inc., 521 Great Road, Littleton, Mass. 01460 (617) 486-8431.*

Timeline, *Breakthrough Software Corp., 505 San Mann Drive, Novato, Calif. 94947 (415) 898-1919.*

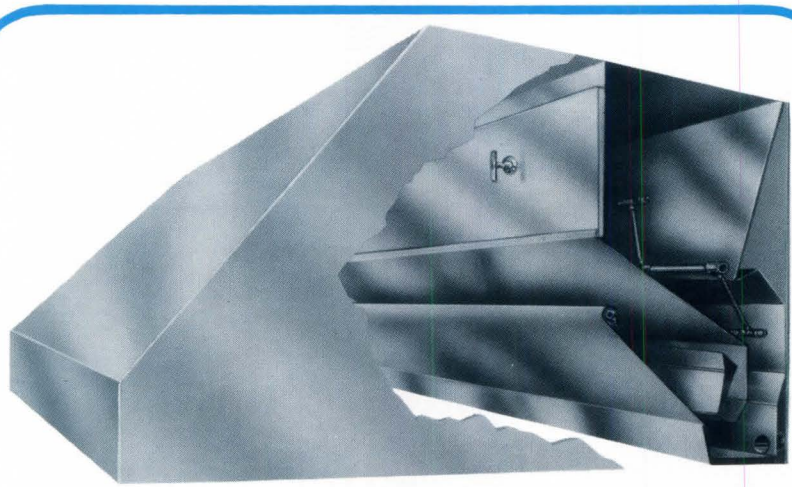
Promis, *Strategic Software Planning, Inc., 222 Third Street, Cambridge, Mass. 02142 (617) 547-0532.*

Specifications: The 60 Percent Solution

Architects working with U.S. government agencies are familiar with the requirement that progress sets of documents be submitted for review at significant moments in the project's development within the architect's office. Commonly 30, 60, and 95 percent completed drawings and specifications are examined by the government's construction officers, and the resulting changes, corrections, and comments are incorporated in the documents as the work continues.

Providing working drawings 30 or 60 percent complete for review is a fairly normal activity in most offices, since an experienced project manager can usually estimate the number of plan and detail drawings required, and good judgment can verify the state of completion of the parts. If the estimate of drawing completeness is slightly off, in most cases no great harm is done. However, payments to the designer are usually tied to these milestones, and the pressure to have the documents or "deliverables" in acceptable condition on time is substantial.

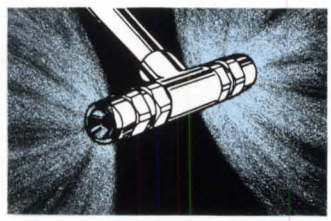
This system, which works fairly well for the drawings, seems to fall apart when applied to the specifications. As specifiers will quickly point out, specifications are seldom begun at the same time as drawings. In fact, it usually makes little sense to start the specifi-



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cations at all until working drawings are about 50 percent complete. The decision-making on a typical job proceeds naturally as the drawings are produced. For architects, of course, drawing is an essential part of the decision-making process. At 30 percent of working drawings, plans and elevations may be done, but little of the detailing, equipment, and materials decisions, on which the specifications so completely depend, have as yet been completed.

To rewrite the same specification section over and over at different stages of the work is to defeat the economy of editing masters by removing unwanted material from a rather extensive catalog, since items deleted in the early stages of the project may well be needed later. Hence the specifier's experience urges waiting until enough information is available before beginning to specify. And while the drawings proceed by location, each area being studied and drawn, the specifications proceed by construction trade. For the specification to be completed, all of the work of each trade or specialty has to be known and described, no matter where in the building it may occur.

As a result, considerable repetition and frustration are generated by the need to have 30 or 60 percent complete specifications, particularly if it means 30 or 60 percent of each section. It's just not the way specifications are written. A true 30 percent complete project manual might have the bidding and contract requirements roughed out, with many dates and place names missing, mechanical, electrical, and other consultants coordinated just for format, and only a very few specification sections completely done. Even the table of contents would be tentative at this stage. At 60 percent, more sections and greater coordination of consultants' work would be evident, but a lot would still be missing that will appear as the final phase of working drawings is completed and the project specifier picks up speed to finish simultaneously.

This unhappy conflict between review requirements and work practices, which has existed for many years, now appears to be headed for improvement as architects rely more on automated specifications production and as the federal government begins to recognize and fund the automation of its documentation materials and methods. While it's still quite difficult in some parts of the country to obtain Corps of Engineers guide specifications, for example, in usable electronic form, progress is being made. Charles Carroll reported in *The Construction Specifier* last November that the Corps of Engineers does plan to provide its Districts and Divisions with its guide specifications on tape, floppy disks, or by direct access to the Huntsville, Ala., data base through telecommunications. These agencies, in turn, may supply their masters in electronic form to architects and engineers at a price based on their costs.

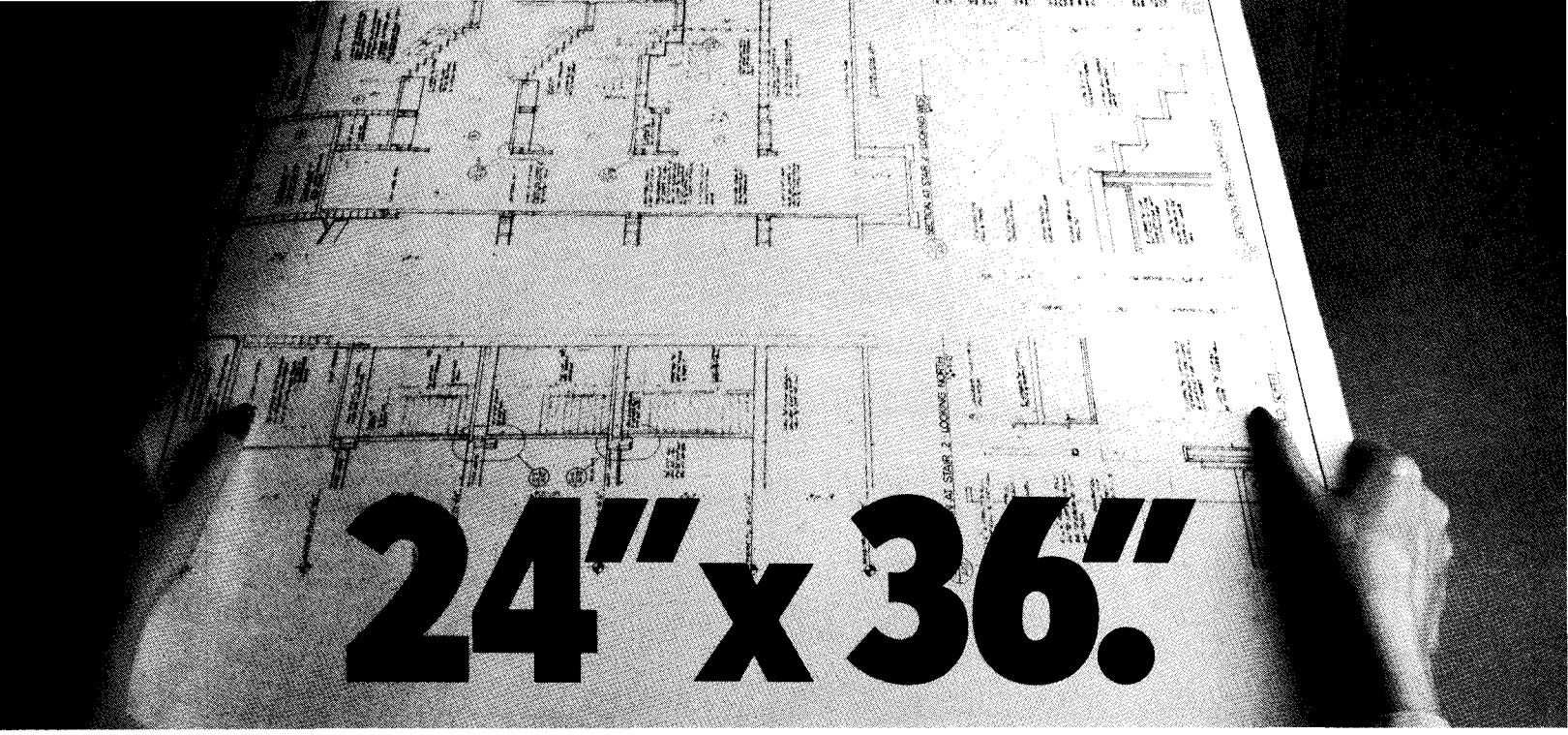
Already the capability of private architectural and engineering firms to provide early progress sections from their own automated master specifications has given them a leg up on the 60 percent complete submission. In fact, creditable draft specifications can be produced by most automated systems as rapidly as design decisions are made for simpler buildings, such as schools or office shells, where equipment and special circumstances do not overly complicate documentation. With automation, refining the document is easier at any time and material previously deleted can be made to reappear in its original form without excessive clerical effort. Last-minute changes are more readily incorporated as well. When the masters used are those officially sanctioned or provided by the government agency and when they can be modified on the architect's own terminal and stored electronically for the next submission, this formerly cumbersome aspect of producing specifications for government clients will indeed have reached the technological level routinely enjoyed today by many practitioners in the private sector.

Perhaps eventually more totally integrated automated systems of drawing and specifying will be available for both governmental and private work. That appears to be the direction events are taking. Until then, however, architects in the public sector can operate a little more easily if they have access to a workable 60 percent solution.

Walter Rosenfeld, AIA, CSI ■

The author is a principal of The Architects Collaborative in Cambridge, Mass.





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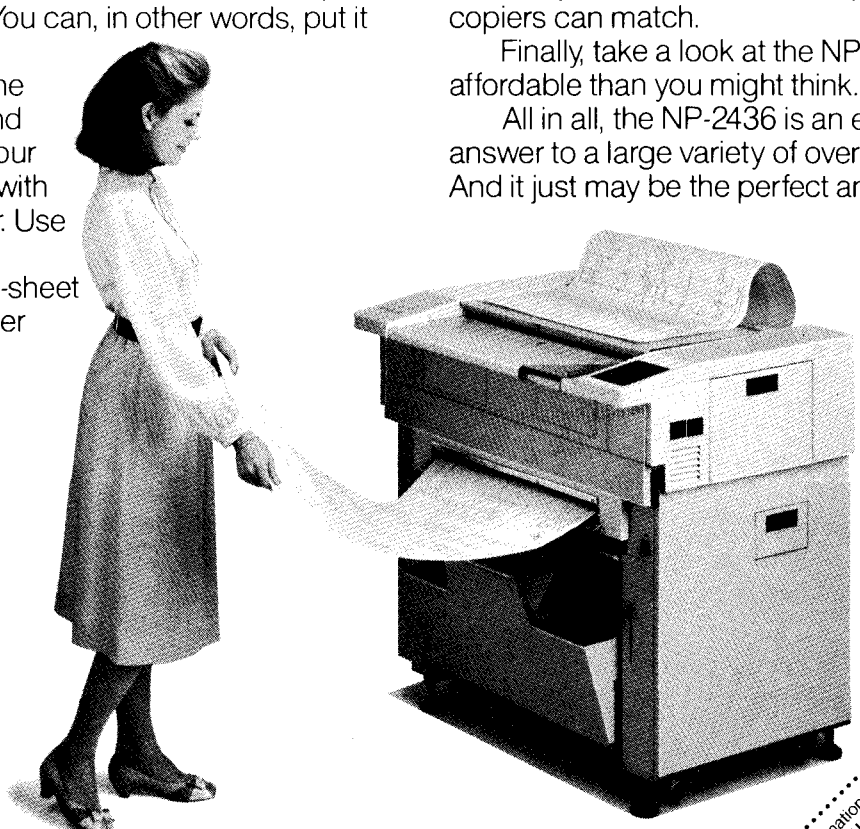
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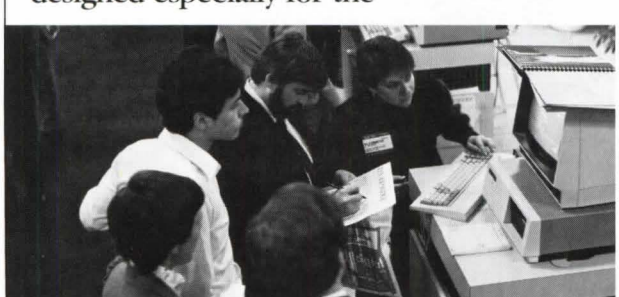
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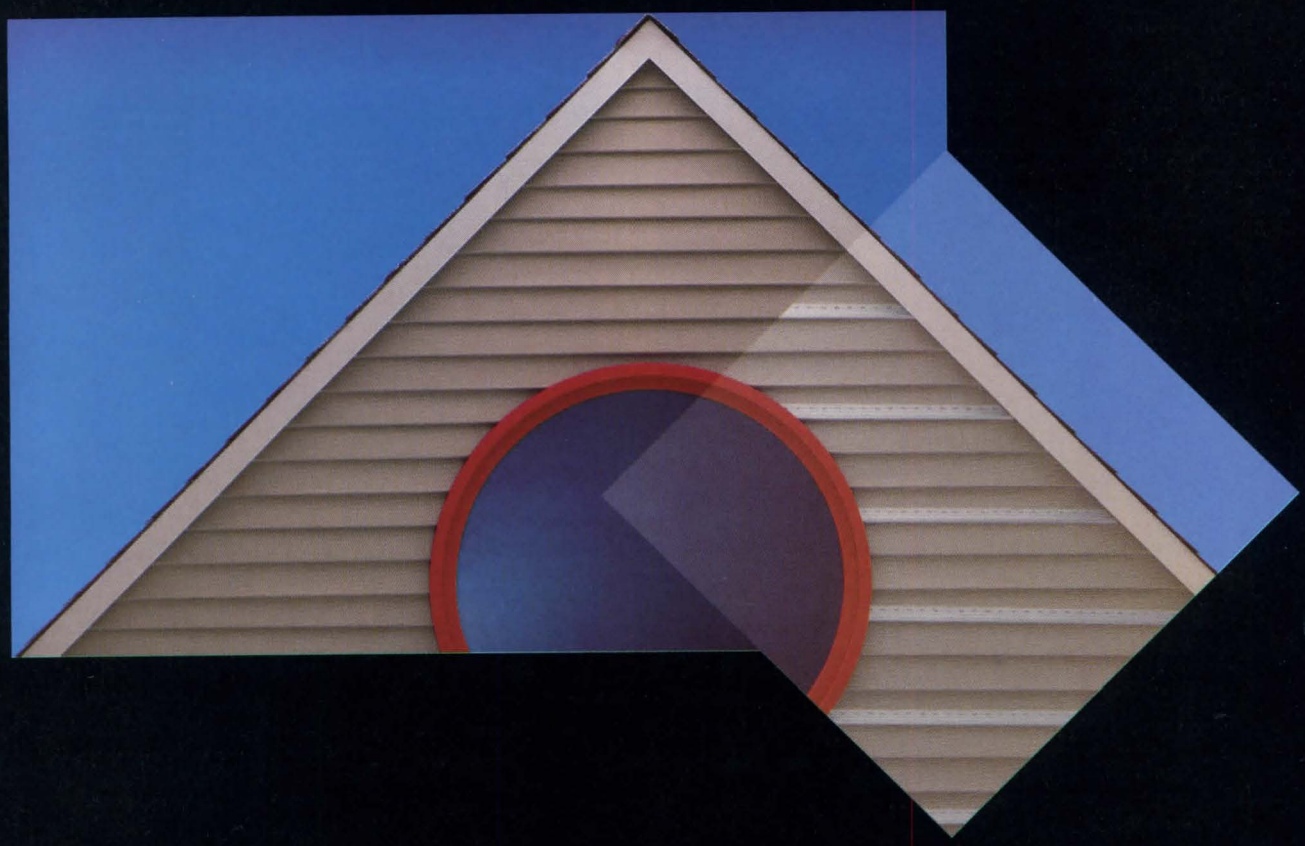
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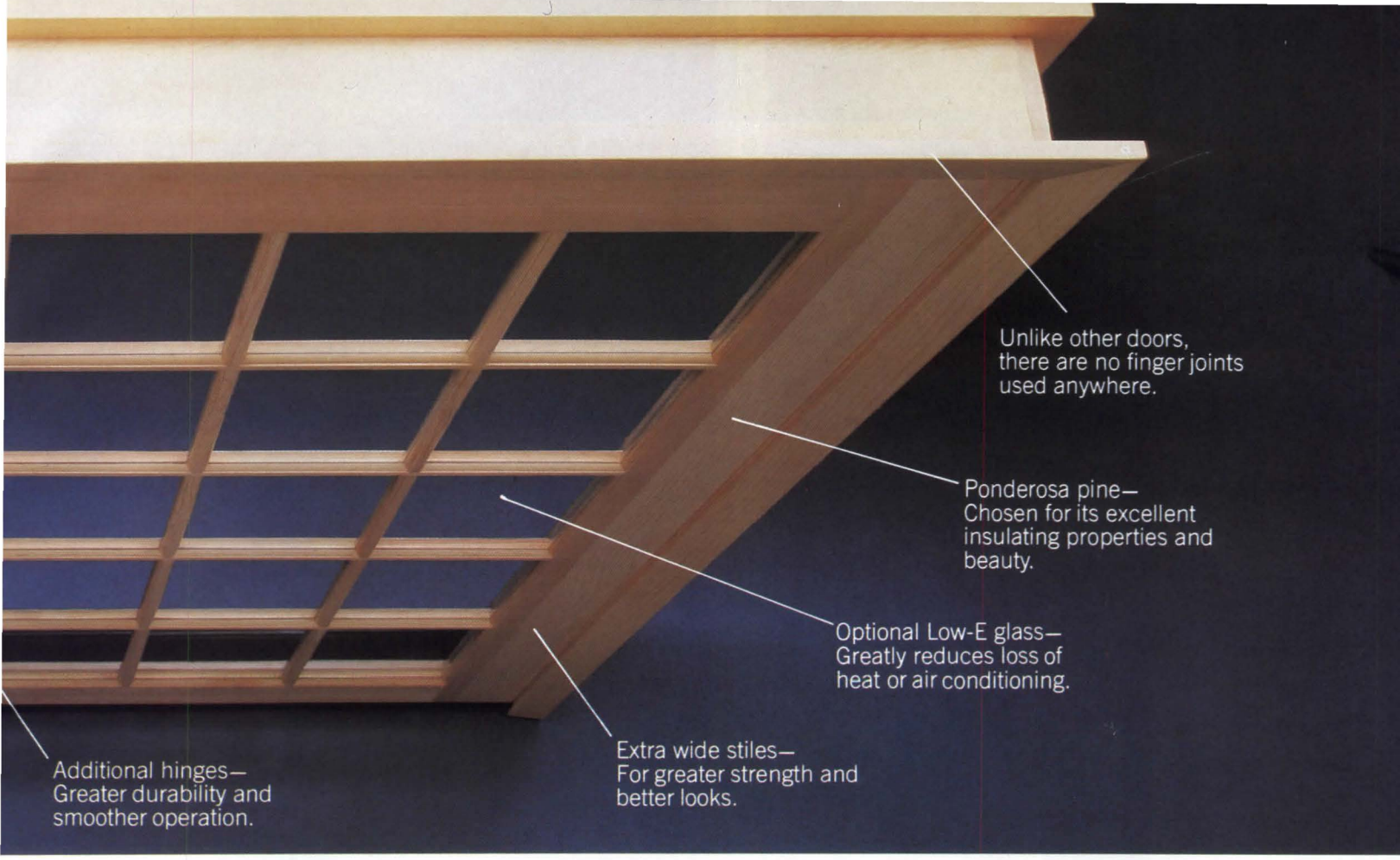
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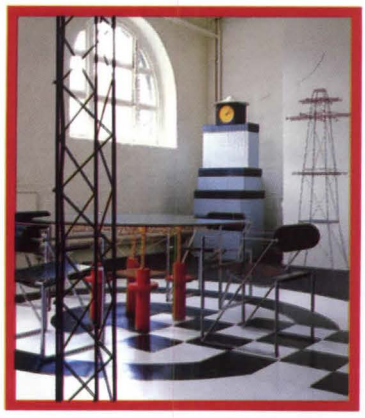
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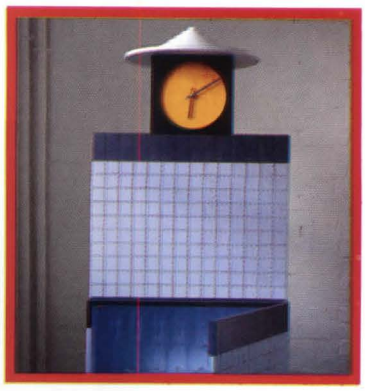


A consummate draftsman and teacher at the Architectural Association in London, Andrew Holmes is also a graphic designer in his own right, author of the latest version of the London bus map. His plan for Brewer Jones neatly separates administrative and conference functions (to the left of sliding doors, below) from production (right, below). All elements, even back office and storage facilities (right rear) stand free of walls and ceiling. All are Holmes's design, save the Mario Botta chairs used in conference rooms (left).





Holmes's stylized skyscrapers come in two varieties—knee-high storage units, which support glass desktops (top and facing page), and taller units, which house the bar and library (above left, and facing page, top right). These units can be, and frequently are, rearranged at will; even the drum partitions of the conference rooms (at the end of the tiled axis, above) can be fully or partially demounted. The conference tables (above), lamps (facing page), and coat-racks (previous page, top) adopt a second, engineering idiom.





Project: *Offices for Brewer Jones & Partners, Covent Garden, London, England.*
Interior architect: *Andrew Holmes, London, England.*
Client: *Brewer Jones & Partners.*
Program: *convert the second floor of a Late Victorian banana warehouse to a 4000-sq-ft graphic studio.*
Major materials: *medium-density spray-painted fiberboard (storage units); enameled, welded steel rod table legs, lights, and coat racks, with tungsten halogen floodlights and low-voltage lamps; carpeted and tiled floor.*
Contractor: *Procon Construction Ltd.*
Cost: *$69,500 including fees; $17.40 per sq ft including furniture and lighting.*
Photos: *Richard Bryant.*

The Third Dimension

April Greiman's economical conversion of industrial space into her own studio exploits contradictions of flatness vs. depth and reality vs. illusion.

They said it couldn't last. The naysayers of New Wave graphic design predicted that the neon-colored chaos would soon pass and Helvetica would return triumphant. But April Greiman, the designer most often credited with inventing the kinetic-yet-tropical graphic style (P/A, Sept. 1981, cover and p. 160) that looks the way Los Angeles feels, sees no such demise in the offing. In fact, business is booming.

As the size and scope of the designer's projects expanded, so did her need for studio space. To accommodate the influx of packaging, advertising, furniture, and interior design projects, Greiman decided to stop working at home and start commuting to a former brewery building in downtown L.A.'s industrial district. There, inside a concrete complex of buildings that have been converted to artists' studios, Greiman leased a raw space with dramatically long, narrow, and tall (28 feet) proportions, with a single, 18-foot-square window. Collaborating with architect Steven Bardwell on the rough plan and construction details, Greiman set out to make what she calls a "joyous, fluid, and balanced" ten-person work environment, using a resourceful economy of means.

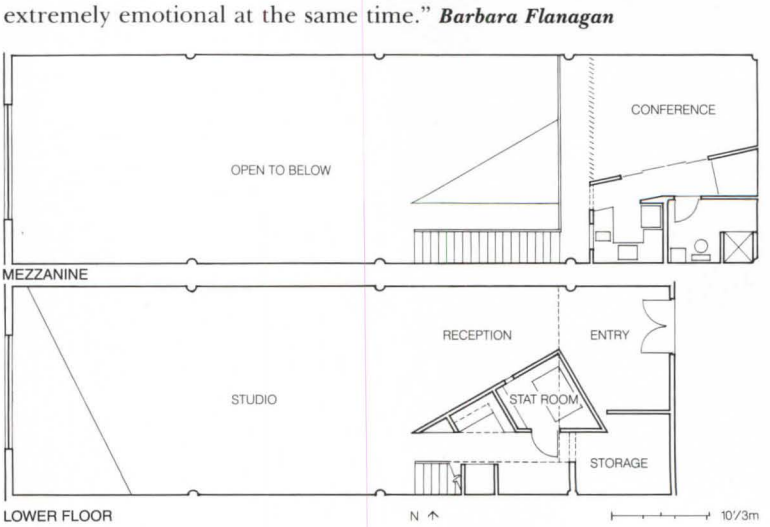


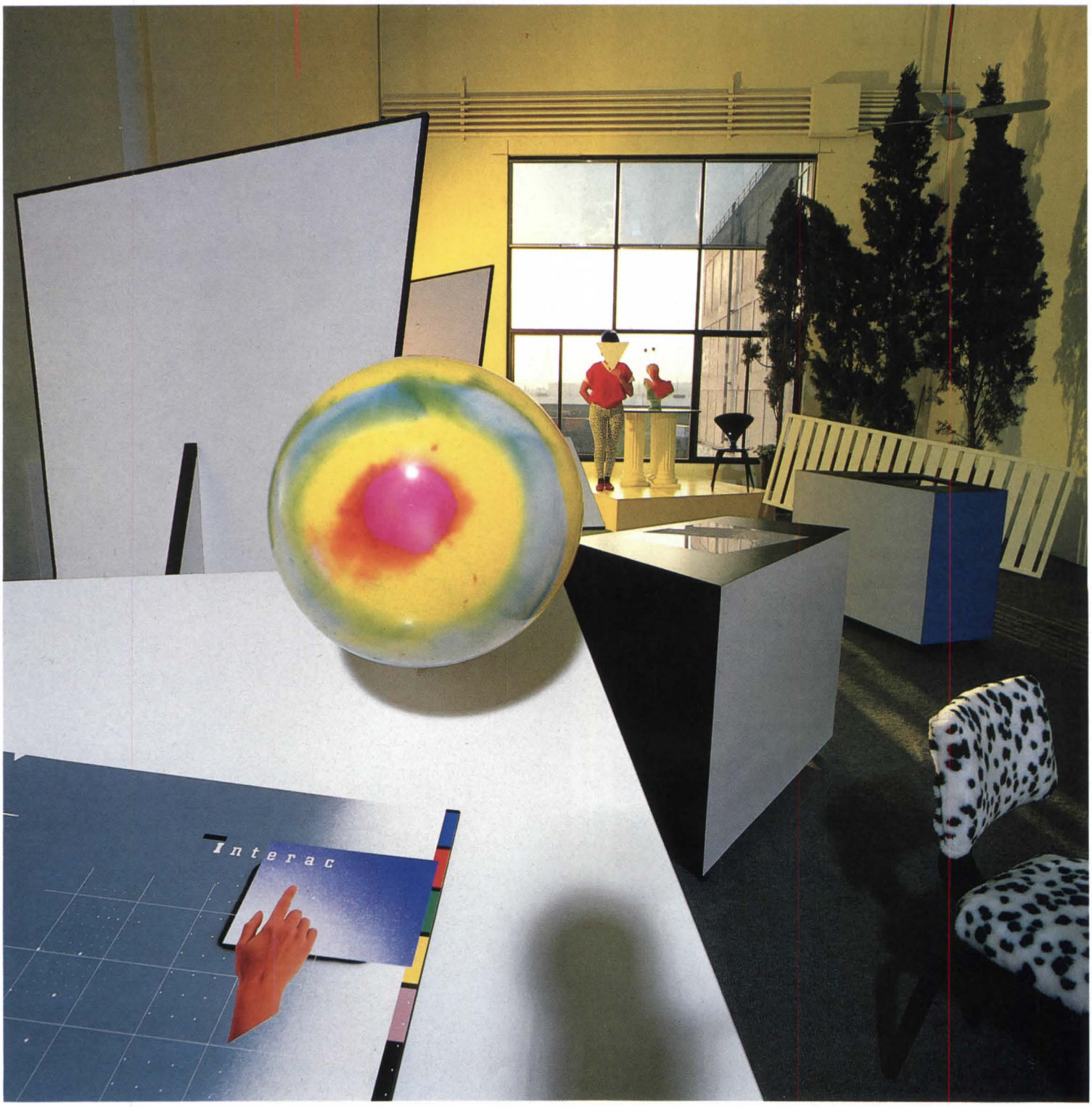
Most of the lively character of the studio comes from light, mobile, multipurpose additions: laminate-clad furniture on wheels; trapezoidal, acoustically useful drafting-area partitions (which Greiman calls "New-Wave Japanese screens"); and changing, Dada-like tableaux of furniture and objects. The main work space is left as open as possible, while the auxiliary areas—camera room, storage, kitchen, etc.—are compressed into a triangular room off the main space, plus a mezzanine-level loft that doubles as a lounge and conference room.

Greiman has applied her fascination with graphic textures to architectural finishes. Movable tables are covered in thin onyx laminate and even thinner onyx-patterned adhesive paper, and some walls are sponge-painted to look like fabrics. Light objects are made from "heavy" materials, while heavy elements are visually lightened. This interest in transitory, ironic surfaces is visible in Greiman's current experiments in freezing video images, digitalizing them into dotted pictures via computer, and using them in print (she has also been doing the opposite—animating still photos into moving videos).

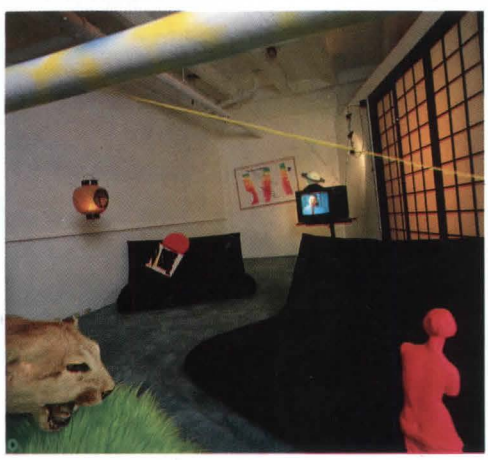
Although Greiman explains that she "has always been making two-dimensional space three-dimensional," she never considered moving into interior and furniture design until urged to do so by architect Doug Michels (of Ant Farm fame). Transfixed by one of Greiman's complex, multiplanar posters, Michels suggested that she pursue architecture, since her approach was already architectonic. Now, Greiman studies architecture more closely, especially the "minimal but psychological" work of Arata Isozaki. And Los Angeles architects in turn study April Greiman's designs, which have been called "extremely intellectual and extremely emotional at the same time." ***Barbara Flanagan*** ■

Looking down at the studio space from the mezzanine (facing page, large photo and bottom left), screens divide individual work areas, and Greiman-designed furniture houses tools, supplies, and even a computer. On the mezzanine loft (facing page, bottom right), with its shoji-screen dividers, are a lounge/conference room, kitchen and bathroom.









Project: *studio for April Greiman, Inc., Los Angeles.*
Designer: *April Greiman.*
Architect: *Bardwell, Case and Gilbert Architects, Los Angeles (Steve Bardwell, principal in charge).*
Program: *1900 sq ft of studio space in a converted brewery.*
Structural system: *drywall on steel studs.*
Construction coordinator: *Richard Kuhlenschmidt.*
Cost: *$26,000, excluding fees.*
Photos: *Jayme Odgers.*

Knoll International showroom
Milan, Italy

Stepping Back

Understatement is the key to Cini Boeri's design for the renovation of Knoll International's downtown Milan showroom.

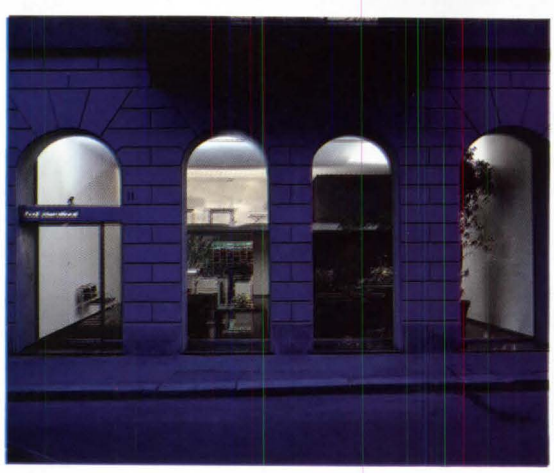
Among all the breathlessly up-to-the-minute shops that line Milan's fashionable via Montenapoleone, there is at least one oasis of calm. At no. 11, the showroom of Knoll International and its Italian subsidiary Gavina, architect Cini Boeri has, in her characteristic manner, bypassed current stylistic arguments in favor of a cool, minimalist setting for the company's contemporary furniture designs (including some by Boeri herself).

Boeri's design for the interior of the six-story, 19th-Century palazzo (first renovated for Knoll by architect Gae Aulenti in 1971) is a simple one, mainly because the building's landmark status forbids further major alterations. However, the architect's most radical change to the building is in fact on the exterior, and grew from her decision to restore some of the building's original appearance. She removed the 1971 glass street façade and pulled it back *behind* the arcade of the old stone façade. Thus, the arches now frame views of the showroom interior, a clean, white-walled space with a polished black granite floor, a textile display alcove at the rear, and a cantilevered platform that enshrines classic Knoll pieces.

The other floors are treated even more simply, differentiated mainly by lighting and paint color; mirrors create illusions of greater space. The elevator shaft, clad in a sparkling, dark-gray marble dust, is the "column" that ties the floors together.

This is Cini Boeri's third Knoll showroom (Los Angeles and Paris were both completed in 1976); her fourth, at New York's IDC, will open next year. These days, her conservative, less-is-more approach is unusual even in Italy, one of the few places where Modernism was strong enough to have survived the last decade relatively unscathed. But it fits Knoll's image to a T: it's the kind of style that transcends fashion. ***Pilar Viladas*** ■





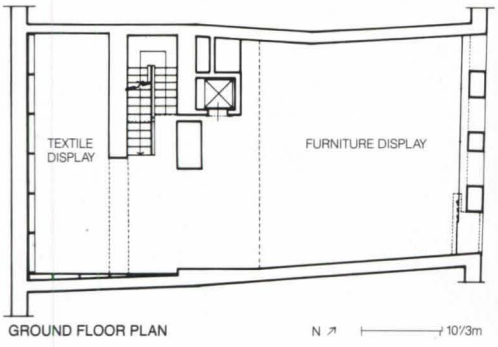
In order to restore some of the original look of the Knoll showroom building's 19th-Century stone façade, Boeri moved a glass front that had covered the arcade, pulling it back 12 inches to free the arcade (left and facing page). Inside the main showroom space (above), a cantilevered platform serves as a "museum" for classic Knoll furniture pieces; textile samples are displayed at the rear of the space.

Knoll
Knoll
Knoll
GAVINA

Knoll International showroom







GROUND FLOOR PLAN



The elevator shaft (top left), clad in a dark-gray marble dust, runs from the top floor to the basement (facing page, reflected in the stairwell mirror). Boeri gained more display space on the basement level (above) by relocating some service elements, and "enlarged" the space visually with a mirrored wall (center left), adorned with a graphic design by Nathalie du Pasquier, known for her textile designs for Memphis.

Project: *Knoll International showroom, Milan, Italy.*
Architect: *Cini Boeri, Milan, Italy.*
Program: *six floors (6800 sq ft) of showroom space in a 19th-Century building, and restoration of original façade.*
Consultants: *Piero Castiglioni, lighting; Pierluigi Cerri, graphics.*
Photos: *Mario Carrieri.*



Marcatré showroom
Rome, Italy

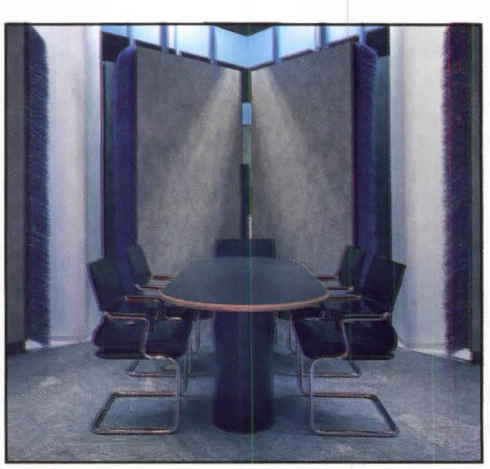
Sense and Sensibility

Two Marcatré showrooms demonstrate King and Miranda's flair for the timely and the timeless.

The argument used to be technology vs. art. Now it's high tech vs. high touch. Either way, it's the same thing: the perceived rift between the technical and aesthetic aspects of design. What we keep forgetting is that to any good designer, the two are not irreconcilable; they're inseparable, and always have been.

Perry A. King and Santiago Miranda offer numerous cases in point. The two Milan-based designers (King is originally from England, Miranda from Spain), partners for over a decade, have come up with everything from typefaces to chain saws for clients such as Olivetti, Arteluce/Flos, and McCollough, with not an item in the lot that isn't both technically sophisticated *and* beautiful to look at. In this country, King and Miranda are probably best known for their relatively new and extremely successful light fixture Jill (produced by Arteluce/Flos), which combines the grace of the classic glass torchère with the efficiency of a modern halogen lamp. They have also designed office furniture and seating for the Italian manufacturer Marcatré, for whom they have also recently completed the first two in a series of showrooms—one in Rome (on these two pages) and one in Milan (on the following four). While both are located in historic neighborhoods and contain metaphorical and material references to the past, their formal vocabulary is decidedly Modernist. Not only do these interiors showcase Marcatré's products for the Modern Office and all its technological innovations, but they also demonstrate the designers' talent for creating rich, contextually sensitive architecture, which is no less disciplined, for all its luxurious materials, than one of their calculators or power tools. In these settings, art becomes more mysterious, and technology more beautiful, rather than the other way around.

Pilar Viladas ■



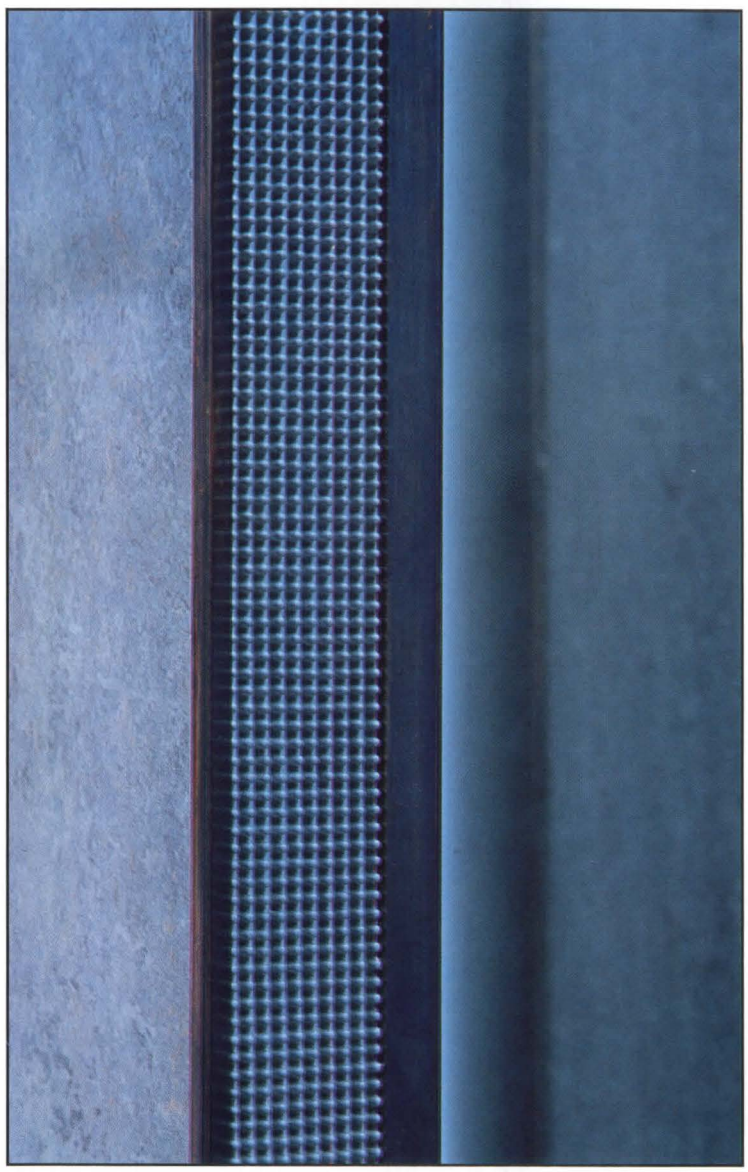
For the showroom in ***Rome*** *(these pages), architects King and Miranda wanted to create a setting where each piece of office furniture would be seen singly, as a unique object that could compete for attention with other objects and the space itself. The reason? The space was too small for the usual office settings arranged for this kind of merchandising.*

In pitting chair against desk, texture against scale, the designers have made brilliant use of metaphor. Triple layers of meaning, often combined within a single element, refer equally to nature, to the distant past, and to communications technology of the future.

Screens have been disposed within the space to create "streets" and to suggest images symbolic of Rome's ancient walls where, as here, constructive techniques are exposed. The panels are faced with Swiss linoleum to suggest stone, but the real material is reserved for the floors, where polished stone and marble duplicate those of ancient Rome. On another level, the panels are symbolic of the many forms of diffused communication that will be present in the office of the future, the designers report. The panels are cut at one end (facing page) to show thousands of connecting wires, while they are finished at the opposite end with a material to indicate their potential as diffused keyboards.

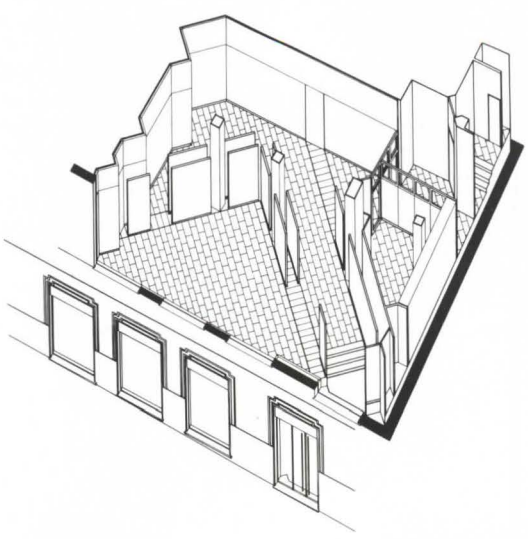
At the ceiling level, suspended panels with downlights float as dark and ominous clouds surrounded by a perimeter halo of bright blue light. This storm that appears to be on the verge of breaking adds another di-





mension to the space, which the designers intended to be tense and dramatic, and definitely not architectural.

The showroom is on via Margutta, a street near the Piazza del Popolo that is well known for its smart antique shops and design boutiques. Because this old commercial center of Rome is now a historic district, neither the exterior nor the interior of the showroom could be altered, so everything had to be constructed to be demountable.



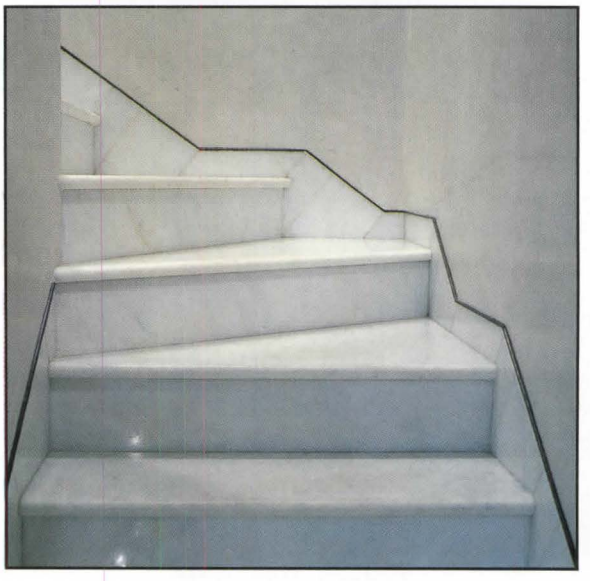
Project: *Marcatré showroom, Rome, Italy.*
Designers: *King-Miranda Associati, Milan (Perry A. King and Santiago Miranda).*
Program: *2100 sq ft of showroom space.*
Client: *Marcatré S.p.A., Milan.*
Major materials: *steel screen, linoleum, polished stone, white marble, gray beola.*
Costs: *not available.*
Photos: *Andrea Zani.*

Marcatré showroom
Milan, Italy









*The **Milan** Marcatré showroom occupies the former stables of a 17th-Century palazzo on the via Manzoni near La Scala. Like the Rome showroom, it was designed as a "jewel box," treating furniture as objects, rather than as a backdrop for office mock-ups. King and Miranda, working with architect Renata Fusi, solved the problem of uniting a series of small spaces on the building's two floors and basement by means of a strong directional device. That is the stair (above and facing page), a ribbonlike cascade of white marble that winds around four black-painted steel columns (two of which function as plumbing pipes) at the rear of the building. The stairwell walls are covered with a spatula-applied colored plaster that has a wax finish, and the marble baseboards are traced with an elegant bead molding, of the same black-painted steel as the columns.*



The main showroom space (above) recalls the wintry colors of industrial Milan in its materials: a floor of gray beola, a granitelike stone (also used in the Rome showroom) from Northern Italy; and walls covered with wallpaper designed by King and Miranda that is simply a blow-up of a soft pencil scribble: their "signature," which is both decorative and minimal. Metal screens along the rear wall are of industrial mesh, a material the designers find appropriate to their industrial city. The lighting was custom-designed by King and Miranda to "furnish the ceilings" of the showroom. The fixture, called Ra, is now available as part of Flos's Expanded Line system. It has a low-voltage halogen lamp, converts from indirect to direct (spot) lighting, and also swivels and tilts. Lighting is orchestrated throughout the spaces by means of a complex switching system.

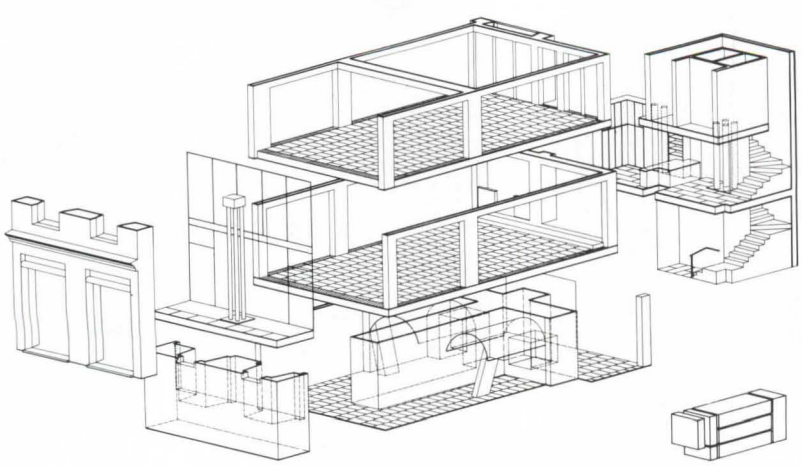
Marcatré showroom



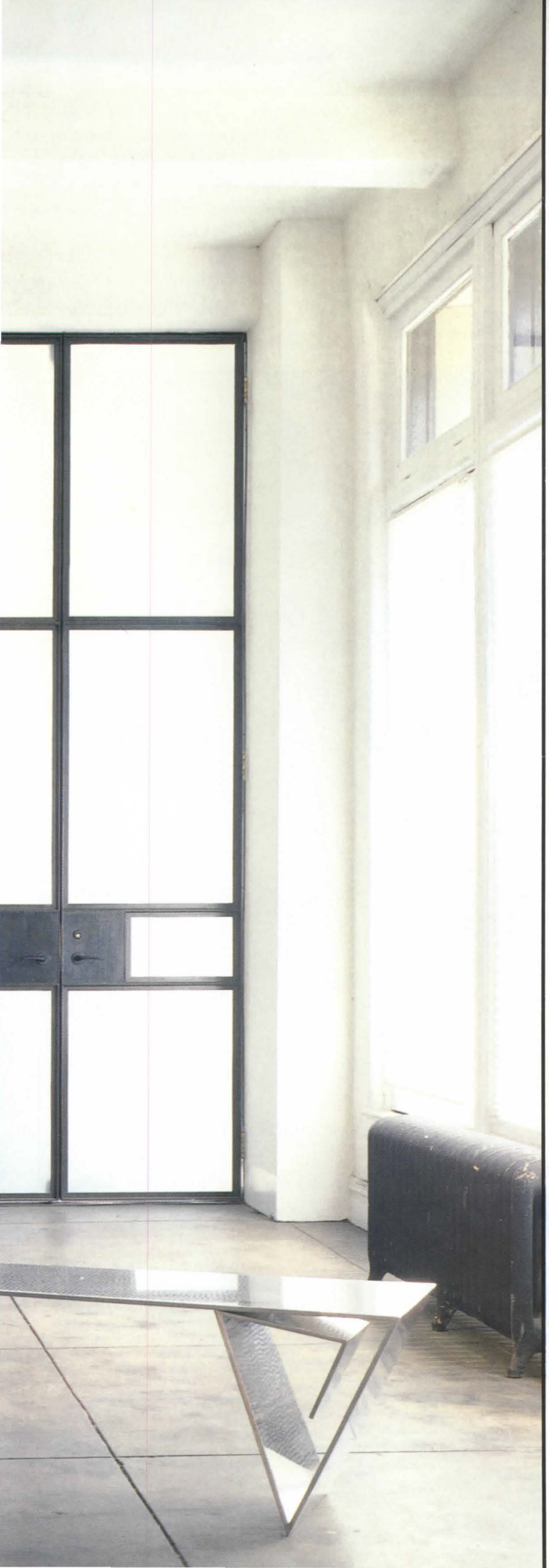
A second-floor view (with King and Miranda's Air Mail chairs) to the building's front (below) shows that the designers pulled the front window back from the existing façade (see drawing). Between the two, a light box illuminates four columns identical to those in the stairwell. The basement (facing page) is exhibition space. Its buttress existed; new steel baseboards carve a shadow line in the plaster walls.

Project: *Marcatré showroom, Milan, Italy.*
Designers: *King-Miranda Associati, Milan (Perry A. King and Santiago Miranda, in association with Arch. Renata Fusi, Milan).*
Program: *2700 sq ft of showroom space.*
Client: *Marcatré S.p.A., Milan.*
Major materials: *stone, steel, glass.*
Costs: *not available.*
Photos: *Andrea Zani.*





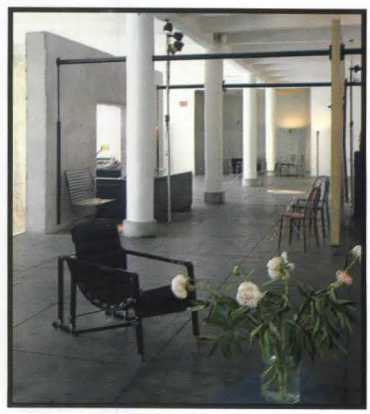




Furniture of the Twentieth Century and Bieffeplast Showroom, New York

Separate but Equal

A new wall creates office space and a dramatic entrance alcove (right). The long side of the building faces the street (unusual in a loft building), which results in a wall of windows. The interior partitions (left) align with the long axis, providing an uninterrupted vista and increasing the sense of space.



Careful treatment of materials and some judicious additions create a luminous showroom for two furniture companies.

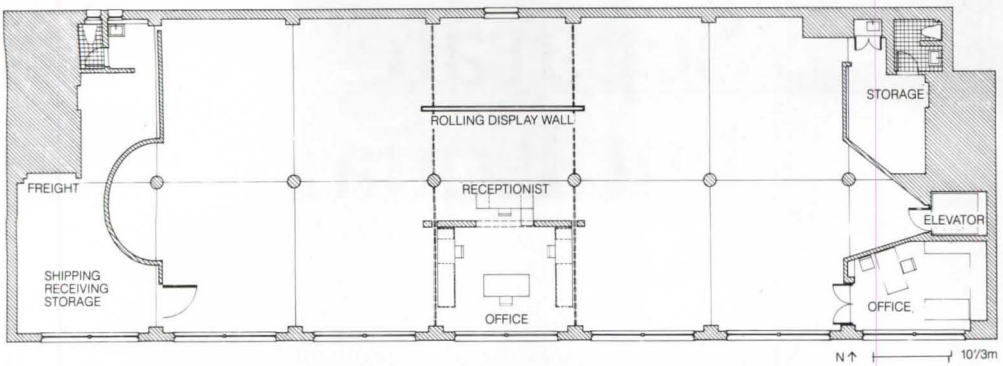
With this project, Walter Chatham and Juergen Riehm of 1100 Architects faced the challenge of designing a showroom shared by two furniture companies with compatible yet distinct product lines. Furniture of the Twentieth Century markets contemporary pieces and reproductions of Modern classics, while Bieffeplast features contemporary designs manufactured in Italy. In addition, the program called for three separate office spaces, one for each of the furniture companies and the third for GHI, Inc., the marketing agent for both.

The architects' solution to the problem involved keeping as much open area as possible, while at the same time dividing the 4100-square-foot space (one floor of a 1920s loft building) into two halves, separated at midsection by an office/reception area. The remaining office and storage areas are at both ends, concealed behind new walls of painted wallboard. Other materials are simple and somewhat rough, foils for the sophisticated furniture. The existing concrete floor was exposed, cleaned, and tinted with a wax/mineral pigment finish; the plaster walls were patched and painted, and the column bases repaired.

Against this severe yet rich background, the space is organized around a series of visual contrasts: open/closed, clear/opaque, floating/fixed. The most important of these occur at the ends and midsection, where a pair of walls face each other. One, of plywood stained with a solution of wax and gray pigment, "floats" on black metal rails, which also pass through the massive concrete wall opposite. The latter defines the office/reception area, which is otherwise enclosed only by shoulder-high white canvas panels. At the entrance, the elevator/entrance door is framed in an asymmetrical niche, flanked by a tall door of frosted glass framed in black metal. At the opposite end of the space, a semicircular alcove on axis with the entrance serves as a lighting display area.

This collection of paired elements emphasizes the showroom's dual role without making an obvious division. The subtle and serene flow of space thus created enhances the furniture without overwhelming it—which is, after all, the point. ***Joanna Wissinger*** ■

Furniture of the Twentieth Century and Bieffeplast Showroom, New York



The midsection of the showroom (below) is dominated by two walls, one of concrete. The other, of stained plywood, can be shifted to create display areas of various sizes. The sense of flexibility is increased by the slits in the concrete wall, which make it appear movable also.



Project: *Furniture of the Twentieth Century and Bieffeplast Showroom, New York.*
Architect: *Walter Chatham and Juergen Riehm, 1100 Architects, New York.*
Client: *Furniture of the Twentieth Century.*
Program: *conversion of 4100-sq-ft floor in 1920s loft building to furniture display space, offices, and storage.*
Major materials: *gypsum wallboard, concrete, plywood, steel piping (see Building Materials, p. 255).*
Contractors: *Larry Turk Construction Co., New York.*
Costs: *withheld at client's request.*
Photos: *Mark Darley.*

Walz Design Inc.
New York, N.Y.

A Detailed Look

Kevin Walz, an artist-turned-designer uses materials in surprising ways to create interiors with rhythm and texture.

The Kevin Walz imprint on an interior is usually evident in details, textures, and the innovative mixing of design vocabularies. In the Sahlman residence, a 3000-square-foot apartment in a former office building in SoHo, Walz used the library "like trees" to create a visual barrier yet maintain openness between kitchen and living room (top photo, view from corner of living room through library, toward kitchen). Shelves are supported by standard slotted angles of brushed steel, sand-blasted and darkened, with bronze connections (detail, bottom). The shelves are brushed raw steel plates, chemically treated to give them a textured, coppery sheen.

The red hues of the shelves are echoed in the silks and silk-and-cotton taffetas used in furnishings throughout the apartment. Walz's furniture consciously borrows from the vocabulary of architecture: the black plywood frames are intended to suggest platforms, and the larger couch, with its white-stained ash arms, "feels like a scale model of something," Walz suggests.

Kevin Walz got into the interiors business by circumstance, not by plan. A former student of painting and sculpture at Pratt Institute, he worked as a painter for five years and became involved in designing interiors only when he and his photographer wife Barbara bought a living/working loft in Manhattan's Chelsea district.

"I wasn't interested in architecture," Walz recalls. When he took on the design of that first project, he pored over how-to books and articles on proportion and design; "I even had to teach myself drafting," he says.

But after his loft was completed, a neighbor asked him to carry out a similar project for her; then a dinner guest wanted a space designed. Soon he abandoned the series of paintings he was working on to go into design full time, without looking back.

It is his training as an artist that Walz credits for developing his eye for materials and his inclination to use them in surprising ways. "I think I still see from an artist's point of view," Walz says. He borrows not from current architecture primarily but from other disciplines: "I took all my inspiration on how to deal with three-dimensional space from sculpture." Looking to architecture for precedents can easily become "too incestuous," Walz believes; "I think there's a phase going on in architecture right now that's too fearful."

At present, his company's workload is split about half and half between residential and commercial jobs. Walz's forte is using materials where they are unexpected; at the Patisserie Lanciani, he cuts corrugated fiberglass into shapes that suggest clouds and draperies. In a SoHo apartment, bookshelves of brushed steel angles and bronze connections create a forestlike effect.

The search for materials is a constant process: Walz comes across textures or forms that appeal to him and tucks them away, waiting for the right job. "It took me a year to find a client for this tile," he says, hefting a lava tile of deep iridescence, specified for a Vittorio Ricci shoe boutique on Columbus Avenue.

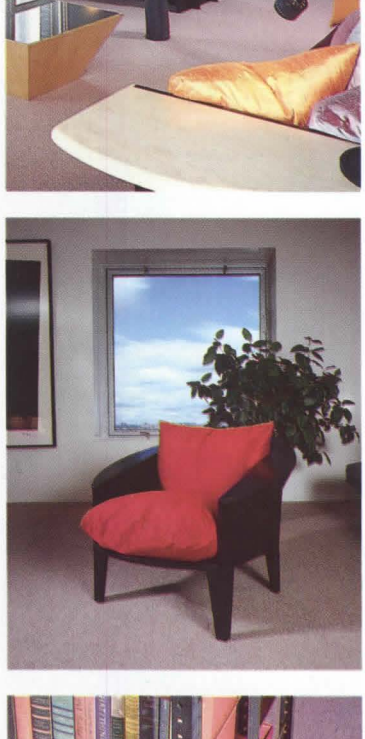
Walz is drawn to things that are, in his word, "dumb," the "junky American things that are indigenous to the culture." The chairs in the Patisserie Lanciani are "bowling-alley" chairs that Walz thinks are "a great form—just a circle, a square, and a triangle connecting them."

Walz attempts to make both the design and the placement of furnishings conspire to encourage appropriate human interactions. "One thing architects are very bad at is understanding how the furniture works within the space in a human way," he believes. In the Sahlman residence, the seating arrangement is more natural and less rigid than in most architecturally designed interiors. And at the Fenn, Wright, and Manson clothing company showroom, the furnishings define circular arenas that allow salespeople to be on center stage, the better to hold buyers' attention.

Walz's expressed concern for human factors, though, is not always apparent. The chairs in the Sahlman residence, designed to suggest architecture, are not comfortable; armrest angles are awkward, and because of seat and back angles, one feels pushed out of the chair.

But in spaces like the Patisserie Lanciani, Walz's playful use of materials creates an environment with rhythm and texture, one that says someone has had fun with the design without being self-conscious about it. ***Melissa Brown*** ■

The author, former manager of Editorial Programs for Herman Miller, Inc., is an editorial intern at P/A.







For the Patisserie Lanciani, Walz created an imaginative blend of materials with vigorous rhythms and textures. The result is not cacophonous, though: tonality, form, and fancy make it work. In the front window (above), corrugated fiberglass edged with black rubber forms a draperylike shape. Inside, it is used in cloudlike shapes that, in addition to creating mood, separate the long, rectangular space into areas that suggest booths without producing choppiness. A lighted purple area at the back of the shop picks up confectionary colors in the wall surface and gives the space a sense of finality without a dead-end feeling.

The faintly pebbled pattern of the wall material is picked up fortissimo *in the flooring, where the white-marble-aggregate pattern is deliberately busy to hide dropped crumbs at peak hours. The pattern is deepened and elongated in the tabletop and baseboard material, which Walz describes as "old barbershop linoleum." Custom light fixtures (detail, upper left) are sand-blasted steel and plexiglass that has been machine-textured with a rotary saw for a moiré effect.*







In the clothing industry, colors, shapes, and even the structure of companies undergo constant change. So Walz deliberately chose neutral colors and functional outlines for the showrooms of Fenn, Wright, and Manson in New York. Half-circle tables of granite aggregate are set opposite curved racks for presenting fashions, creating a circular arena that helps salespeople hold buyers' attention (above).

All projects: *Designed by Kevin Walz.*
Project: *Sahlman residence.*
Program: *convert 3000 sq ft in former office building to primary residence for executive and artist.*
Major materials: *unpainted plaster ceilings, gypsum-board walls. Furnishings: primarily brushed and sand-blasted steel, stained plywood, and stained chipboard.*
Consultant: *Donald Kaufman, Donald Kaufman Color.*
Contractors: *Red Rover Builders; Peter Slep (cabinetry); Giza & Sons (welding).*
Cost: *$57 per sq ft (excluding fees).*

Project: *Patisserie Lanciani.*
Program: *1400-sq-ft store in SoHo to be converted to bakery and café, with kitchen in rear.*
Major materials: *gypsum board with Zolatone, corrugated fiberglass panels, marble floor, rubber-topped tables.*
Consultants: *Donald Kaufman, Donald Kaufman Color.*
Contractors: *The Becker Group Ltd.; Serpentine Studios, Ltd.*
Cost: *$76 per sq ft.*

Project: *Fenn, Wright, and Manson showroom.*
Program: *15,000 sq ft for offices, design rooms, and showrooms for clothing company.*
Major materials: *carpet, slate and rubber floorings, glazed paints, Zolatone, tectum panels, corrugated fiberglass panels.*
Consultants: *Donald Kaufman, Donald Kaufman Color; Richard Hsu, graphics.*
Contractors: *Wanco Construction Co., Inc.; Premier Woodworking Co., Inc.*
Cost: *$65 per sq ft.*
Photos: *Andrew Garn.*

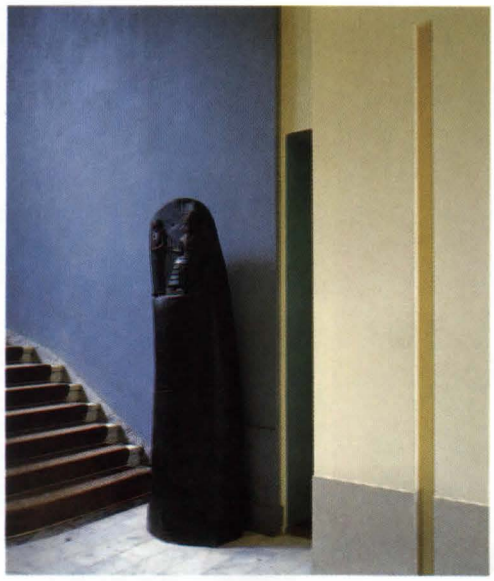
Michael C. Carlos Hall
Emory University, Atlanta

Full Circle

Architect Henry Hornbostel (1867–1961) produced many distinguished Beaux-Arts designs, including those for Carnegie-Mellon University (whose school of architecture he founded), New York's Queensboro Bridge, and the master plan for Emory University in Atlanta. Of the last, only a quadrangle of buildings was ever completed, but these Renaissance Revival structures, innovatively clad in a skin of scrap marble culled from Georgia quarries, offer a telling picture of the architect's campus vision. The buildings, now on the National Register of Historic Places, have undergone various interior alterations over the years. But one, the 1916 former law school, has recently undergone a philosophically sympathetic renovation that, paradoxically, could not have occurred until the last decade. Michael Graves's design for the reuse of the building, now called Michael C. Carlos Hall, to house a museum, offices, and classrooms, creates an unusual pairing of the work of a distinguished disciple of the Beaux-Arts school and that of one of the more radical interpreters of this school in the late 20th Century.

The university's program called for the building to accommodate its Museum of Art & Archaeology, and offices and classrooms for the departments of Art History and Anthropology—a lot of program for 26,000 square feet. Graves responded by more or less bisecting the building to distinguish between the public museum and the more private offices and classrooms. This distinction is clearly stated in the building's lobby, where Graves treats the opposed entrances to museum and department offices as two separate buildings, their façades facing each other across the "street" of the lobby. The museum entrance is a Classical rotunda, while the department entrance is a severe, Egyptian-looking arrangement of massive piers.

The museum entrance leads directly into the largest of the exhibition spaces, or through a hexagonal "hinge" room to the main corridor, off which are located four smaller galleries. The large gallery's front wall is bowed to make room for the stair, slipped between this wall and the front façade of the building, that leads to the second floor. Graves's sympathy for traditional Beaux-Arts museum planning—hierarchically sized rooms arranged symmetrically about clear axes—creates a hospitable atmosphere for the ancient Egyptian, Near Eastern, Pre-Columbian, and Oriental artifacts that are permanently displayed on this floor. Interior walls stop short of the 16-foot ceilings; topped by chunky little columns, they increase the amount of perceived space in what is really very little area. Poché, of course, figures prominently in this cause as well: jewellike, tiny rooms are carved out under the stair, in corners, and even out of the external fire-stair tower (one of two that Graves added to the building to gain more interior space). While some critics may see all this as nostalgia on Graves's part, the net effect of this deliberately "old-fashioned" plan is that the viewer is provided with the intimately scaled space needed to study the objects on display.



Michael Graves continues to refine his particular version of abstracted Classicism in an elegant design for a museum and departmental offices at Emory University, in an adaptive reuse of one of the historic Henry Hornbostel buildings on Emory's quadrangle.

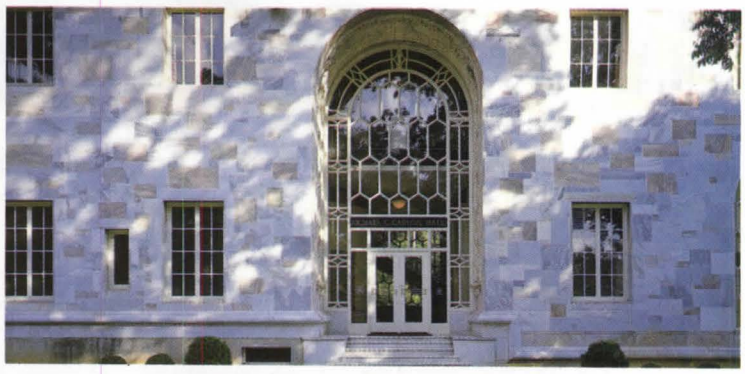
The palette of colors used in the project is a sophisticated one, with deep tones of green, blue, and terra cotta, against a background of rich cream, indicating a shift away from Graves's recent fondness for grayed pastels. Rose and green marble, and beautifully crafted bird's-eye maple display cases demonstrate how effectively the architect uses luxury materials, but he seems at the same time to be more at ease than ever with frugal ones, the better to allocate extravagance where it counts most; the "thick" interior walls are still gypboard, and the fat columns atop the walls are made of PVC.

On the second floor, the rotating exhibition galleries are, appropriately, much more contemporary and less "archaeological" in feeling, with large, open spaces painted cream and white, and higher levels of daylight from second-floor windows.

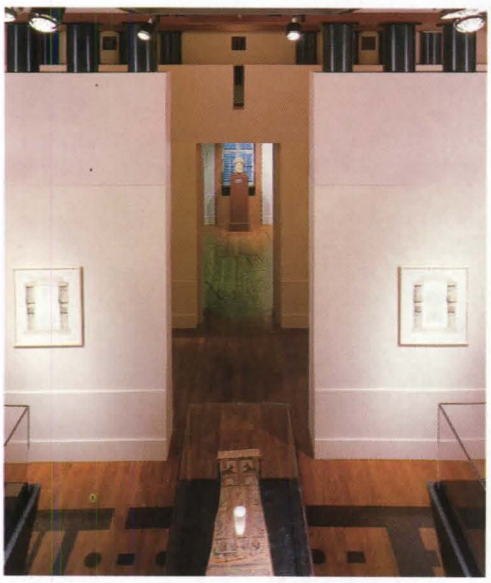
The other half of the building, the Art History and Anthropology departments, must have been a programmatic headache, and it shows. To gain the required square footage, Graves extended a 1950s mezzanine addition over the law library to make a full second floor. Even so, there seem to be too many rooms in too little space—with the notable exception of the elegant Art History slide library on the second floor.

Graves's version of Beaux-Arts Classicism, personal and abstract as it is, still appears at times rather miniaturized and ambitious compared with the loose-limbed grace of Hornbostel's building. But then this was not a test of mimetic skill; it was a happy coincidence of design sympathies. What Graves set out to do—design a small museum the old-fashioned way—he did, and with considerable elegance. How he will apply these principles to the larger scaled contemporary artworks that will be displayed in the Whitney Museum addition (and the temptation to speculate is irresistible) remains to be seen. But, in light of the current crises in museum design, Graves's quest for an architecture that engages both the object on display and the viewer in a three-way conversation is as admirable as it is timely. ***Pilar Viladas*** ■

Michael C. Carlos Hall

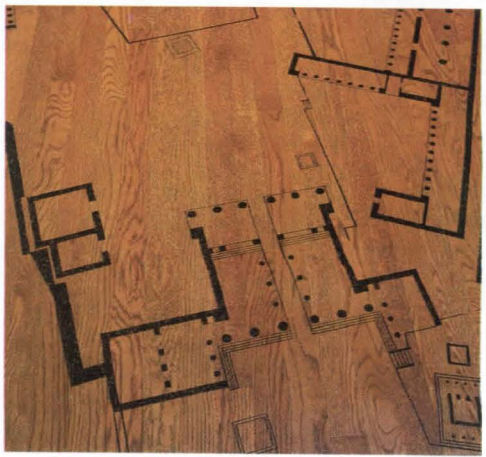








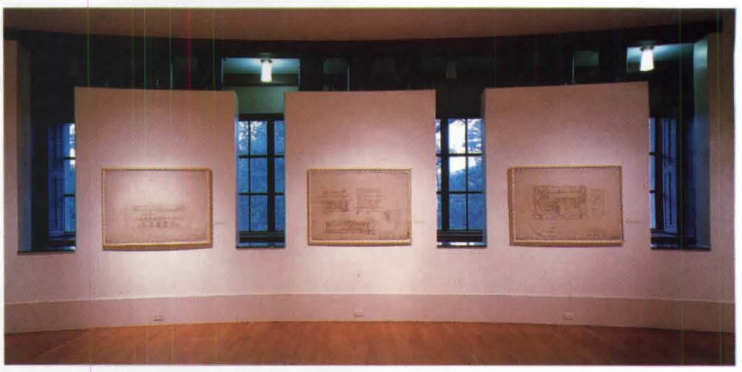
Michael C. Carlos Hall (above), the former law school building, has Hornbostel's innovative scrap marble exterior. Inside the lobby, Graves treats the entrances to the Museum of Art & Archaeology and the departments of Art History and Anthropology as two separate "buildings." The museum entrance (top left) is a small rotunda that leads to the first-floor main exhibition space (large photo, above), devoted to the museum's permanent collection. Fat blue PVC columns top the walls, and artificially illuminated "skylights" also contain light tracks. The first-floor windows along the front façade of the building were blocked to reduce daylight levels in the main gallery and to provide more wall space. A view across the main gallery into one of the small side galleries (bottom left) is taken from the stair to the second floor. Rich materials such as marble, and bird's-eye maple for the cabinets, create a sense of solidity, and the use of compressed exhibition spaces (far right, tucked under stair) enhances the aura of mystery about the objects on display. The plans of ancient buildings are stenciled on the floor (right), Graves's homage to Hornbostel's use of this device at Carnegie-Mellon University.









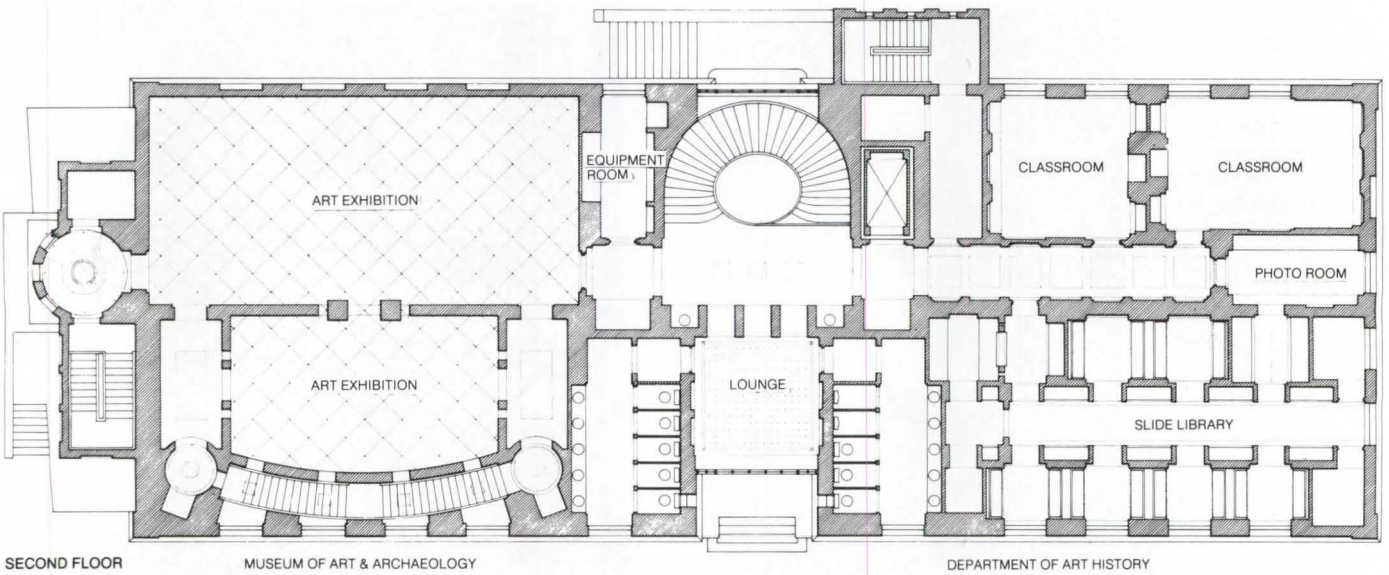


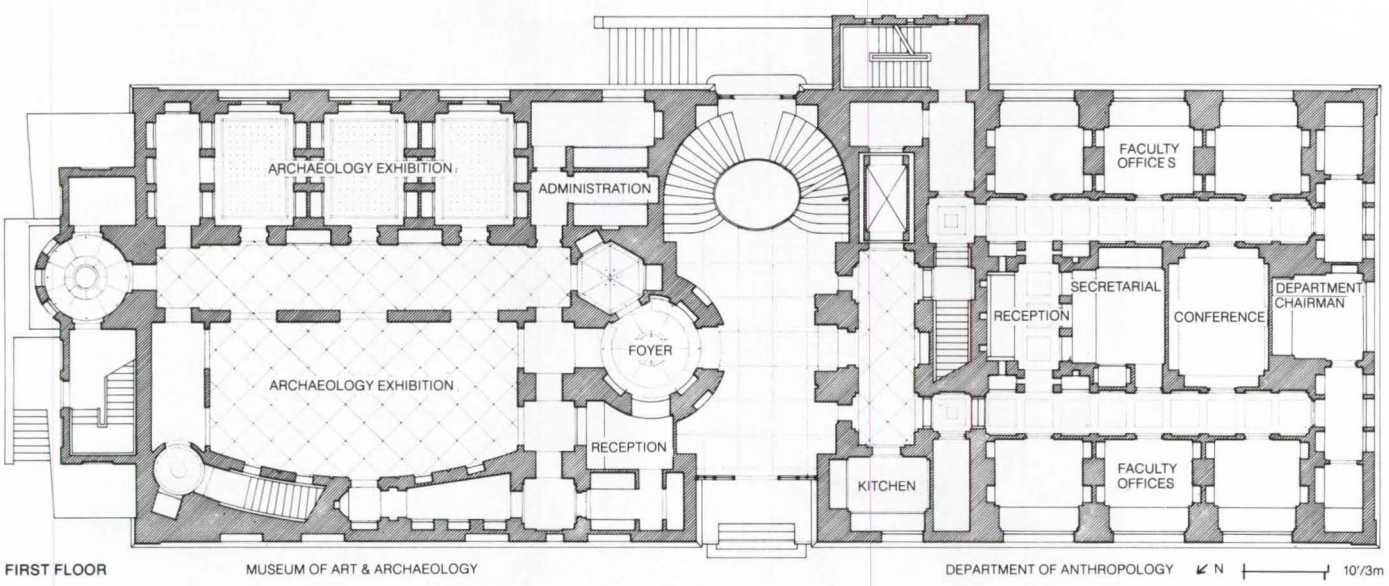
The curved stair at the front of the museum (right) is slipped between the front exterior and main gallery walls (see plan, next pages), and offers the sole public access to the second-floor exhibition spaces. Daylight from the second-floor windows reaches these galleries through openings in the front screen wall (top photos). The second-floor galleries house rotating exhibitions rather than the permanent collection, and their color scheme is predominantly white, as opposed to the deeper colors of the first-floor galleries.



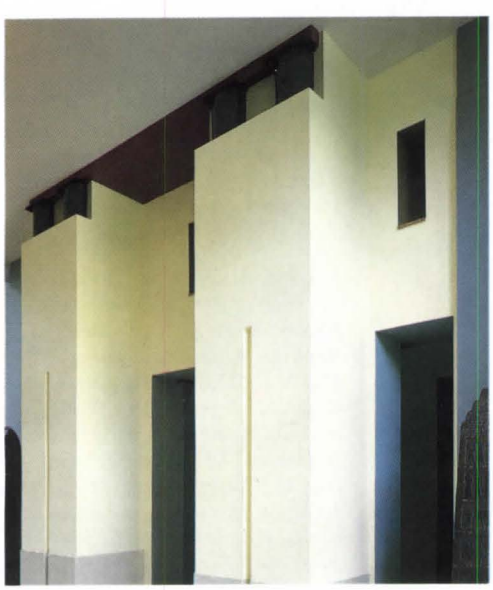


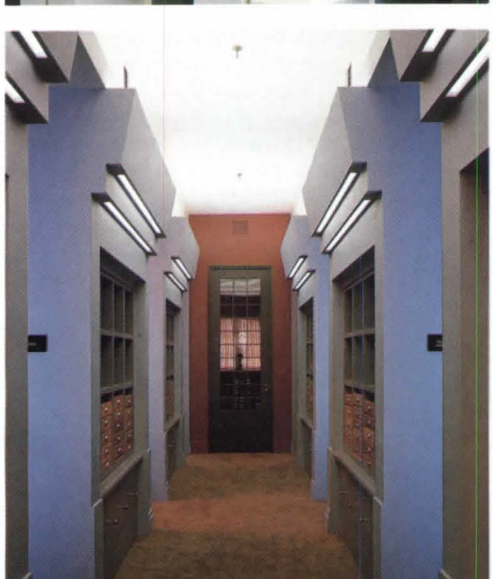
The centerpiece of the building's lobby is Hornbostel's cantilevered oval stair (stairwell, right, with arched rear window). The stair winds upward to a second-floor landing, which Graves has designed as a lounge area (top). The top of the arched front entrance is flanked by Graves-designed armchairs. The oval stair affords access to the second-floor Art History department, but not to the museum areas, which must be reached by the internal museum stair.





Plans illustrate Graves's division of the building into halves: one for the museum; the other for the two departments, with Anthropology on the first floor and Art History on the second. Opposite the lobby entrance to the museum is that of the department offices and classrooms (facing page, top left). Like the museum entrance, it is treated as a "building"; however, this one, as opposed to the Classical rotunda of the museum, is strongly Egyptian in character. The second-floor corridor (facing page, large photo) leads to the Art History classrooms and slide library (facing page, bottom left).







Michael C. Carlos Hall





In order to gain more square footage inside the building, Graves added two stair towers to the outside: one to the south, and one to the east (exterior, above). The east tower has a two-story rotunda, the interiors of which (second floor, left) are tiny, jewellike rooms.

Project: *Michael C. Carlos Hall, Museum of Art & Archaeology, Emory University, Atlanta, Ga.*
Architect: *Michael Graves. Princeton, N.J. (Theodore L. Brown, associate in charge; Patrick Burke, job captain; Karen Wheeler, Anita Rosskam, Thomas Rowe, Susan Butcher, Leslie Mason, Michael Kuhling, David Rockwood, Rico Cedro, Randall King, assistants).*
Site: *the former Emory University law school building (1916), designed by Palmer, Hornbostel and Jones as part of the university's original master plan, and now on the National Register of Historic Places.*
Program: *renovation of the existing three-story, 22,000-sq-ft building to house the university's Museum of Art & Archaeology, Department of Art History, and Department of Anthropology, including offices and classrooms.*
Major materials: *concrete block, stucco (exterior towers), drywall, marble, wood, ceramic tile (see Building Materials, p. 255).*
Consultants: *Jack Lynch and Associates, structural; Newcomb & Boyd, mechanical; Douglas Baker, lighting; David Scott, museum.*
General contractor: *Cecil Malone Co.*
Costs: *$2.6 million.*
Photos: *Steven Brooke.*

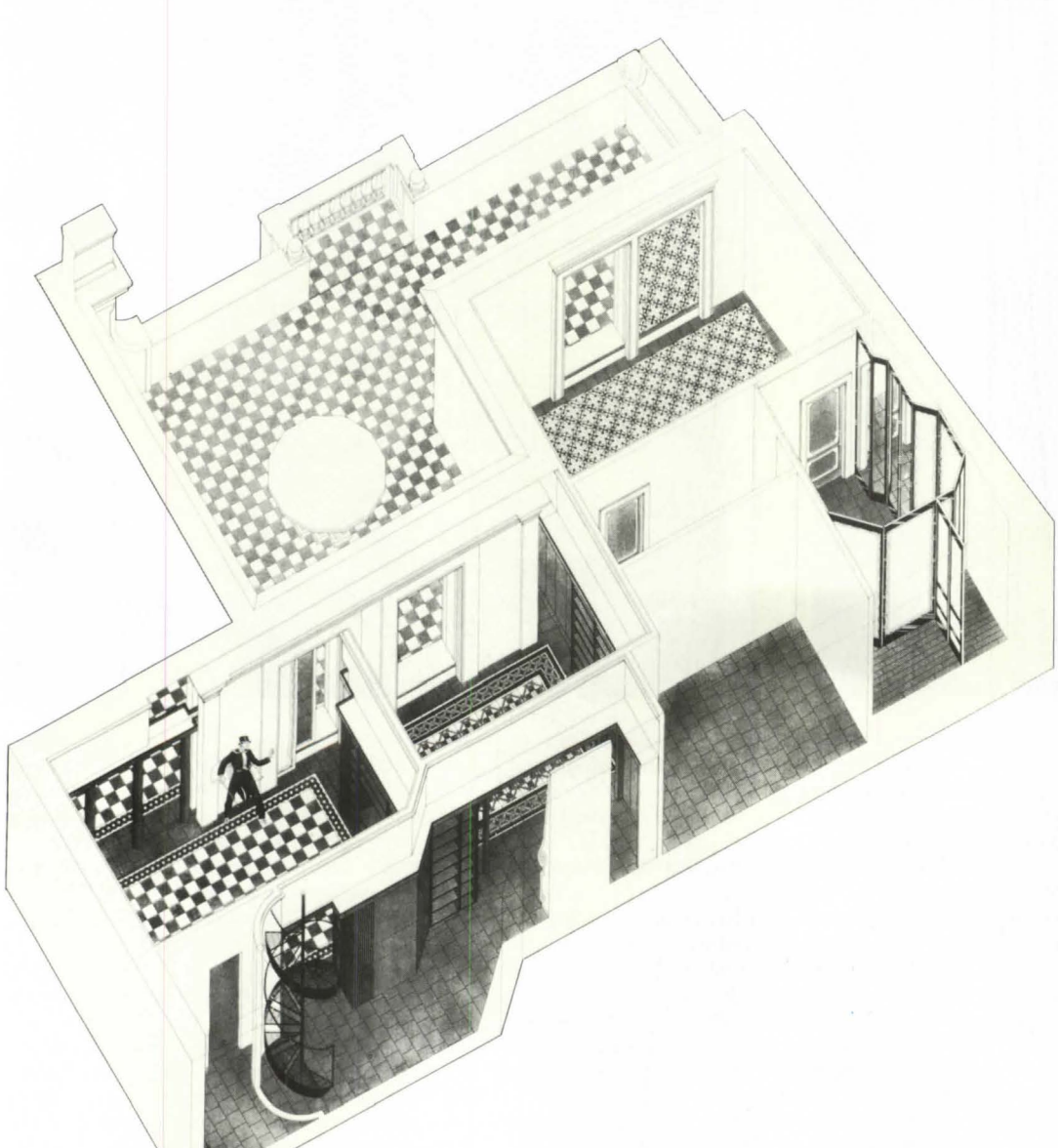
Roman Baroque

A penthouse in Rome looks as old as baroque, but is almost all brand new.

For over 2000 years, the archaeological remains of Rome have been an active participant in the life of the city. Churches were constructed in the framework of ancient temples, and classical columns often unexpectedly emerge from deep within medieval walls. Each historic period successively added to or reused the architecture of the immediate past, creating a city where many layers and hybrid styles are often visible at once.

A similar attitude toward history characterizes a number of projects by Rome architects Ascarelli, Macciocchi, Nicolao, and Parisio. Most recently, in their controversial temporary exhibition structure at the Colosseum (P/A Nov. 1984, p. 29), fragments of





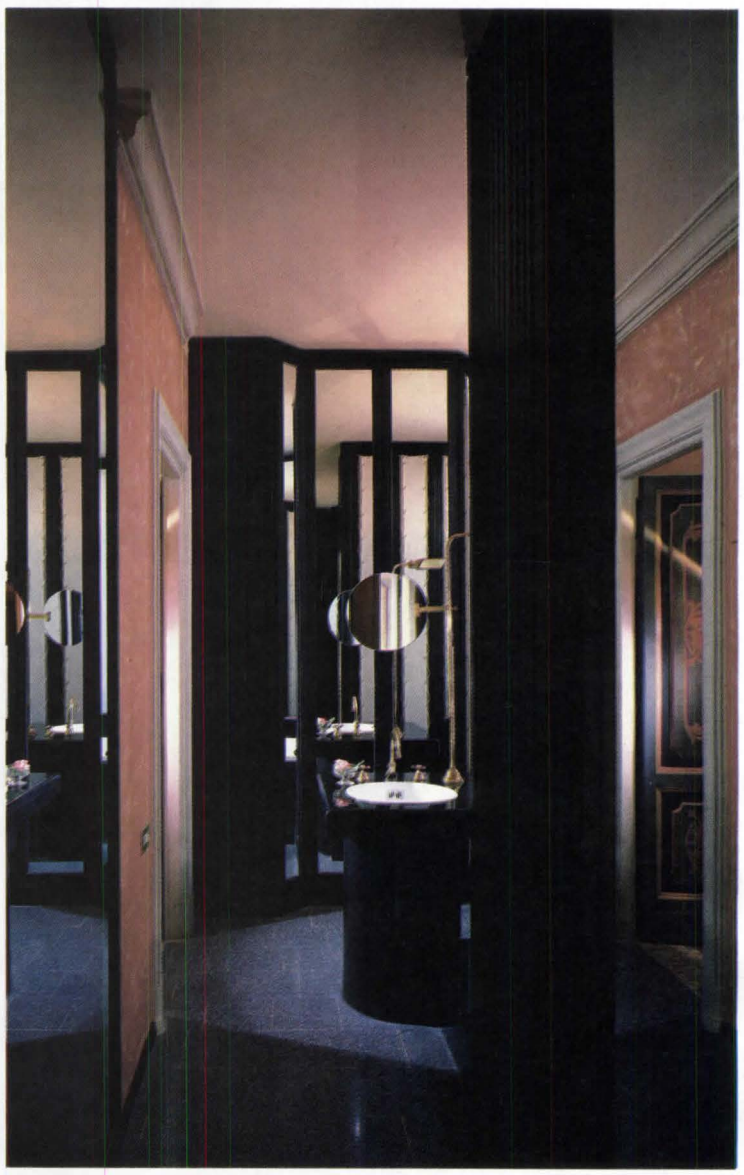
In this penthouse apartment in Rome, the main problem before renovation was that rooms were not organized to take advantage of views, which look to the basilica of Santa Maria Maggiore and across the Tiber to the Janiculum. In reordering space in the 1930s structure, new windows and doors were cut (left) and the terrace was reorganized so that the whole apartment would have as great a communication between indoors and outdoors as possible.

Penthouse renovation









the ancient arena were reconstructed, including a full-height segment of the outer ring in steel, wood, and canvas. The idealized abstraction contrasted sharply with the surrounding ruins, but it helped to explain the original form of the amphitheater.

In this very elegant and mysterious renovation of a penthouse apartment, there is again a disjunction produced between the original 1930s container and the discreet insertion of new elements, which both clarify and blur the distinction between old and new. Stylistic ambiguity is exploited with elements of Classicism, 1920s Modernism, Surrealism, and Baroque ornament, combined with a sleight of hand worthy of Mandrake the Magician, who appears in the architect's axonometric of the space. A cohesiveness of scale and detail unite apparently disparate elements, including a bathroom that rivals those in Pierre Chareau's Maison de Verre in Paris.

This pied-à-terre for an Italian woman living in New York opens onto a terrace overlooking the basilica of Santa Maria Maggiore and the distant Janiculum Hill across the Tiber, traditionally presided over by Janus, the Roman god of the gate. His double profile, facing opposite directions, inside and outside, past and future, is an appropriate symbolic image for many of the themes developed in this project.

Although the windows on the façade of the building were symmetrically arrayed, the apartment had a congested, contorted plan with small rooms and little relationship to the adjoining terrace. The major intention of the renovation was to unify the plan spatially and open the inside to the outdoors. This was initially accomplished by recreating the exterior façade on the interior, reusing the restrained Classical moldings to frame new openings. Within the poché of the thickened wall, in a pocket concealed by a hinged molding cover, are the full-length shutters of the French doors, and sliding canvas and mirrored panels for bringing light in and extending the space through reflection. In the bedroom, a window frames two views side by side, one to the checkerboard paving of the terrace, and the other, a reflection of the in-

Inside, Classical mouldings originally installed in the 1930s have been reused, or where necessary simply cut off or else recreated (left and below). Other elements, such as the Baroque console (facing page, bottom left) which is purposely out of scale and turned in profile, are new.

The pink-orange plaster is mottled throughout; it occurred first as a result of removing wallpaper but was later consciously sought. In the bathroom (facing page, bottom right) mirrors are used extensively to expand space in the small apartment. Throughout the penthouse, other mirrors are used for the same purpose, and also to create as great a relationship between the indoors and outdoors as possible.

Project: *Penthouse renovation, Rome, Italy.*
Architects: *Studio di Architettura, Rome, Italy (G. Ascarelli, M. Macciocchi, E. Nicolao, D. Parisio, with studio assistants P. Giovannazi, S. Di Stefano).*
Program: *renovation of a 1020-sq-ft penthouse apartment in a 1930s building.*

Major materials: *stucco, mirrors, black wood, various stone, canvas panels on metal frame.*
Consultants: *Antonio Paolo Nuzzo, lighting; SANGIORGI, acoustics.*
Photos: *Giovanna Piemonti.*



terior tiled floor, intensifying the ambiguity between reality and illusion.

The original boldly patterned tiles in the center of each room were retained to provide a pattern for reflection in the many mirrors and to mark the asymmetry resulting from the new poché of the inside wall. In contrast, the ceiling moldings have been cut and peeled back to reveal a ragged edge in the manner of details uncovered in an archaeological excavation. This attitude applies also to the walls; their pink-orange plaster with white mottling derived from removing the old wallpaper was at first accidental, but then consciously carried out on all painted surfaces. Above 7½ feet, all walls remained; the soffit band defining the original, enclosed spaces of each room. Below this line, large openings were punched through the walls, where chestnut shelving, open framework, and mirrors were added to conceal the means of support.

Elements that appear to be original, such as the Borromini-esque consoles, are in fact new, surrealistically out of scale and rotated from their conventional frontal position.

The equisitely detailed bathroom is clearly the spatial climax of the apartment. The space is articulated as an undulating membrane of black lacquered steel frames with mirrored or canvas panels that conceal cabinets and shelves. A sink with exposed polished brass pipes and a rotating round mirror stands at the center of the room, surrounded by reflections multiplied in the liquid space of the mirrored walls. Behind the diffused light of the canvas panels, on a raised platform of three steps, is the water-closet.

Opposed to the internalized, rebounding images in the bathroom, is the spatial release of the terrace. There, a console bracket and two marble spheres appear old, as does the massive twelve-sided travertine table. When it rains, the table becomes a taut sheet of water: the dome of St. Peter is inverted, the reflection an echo of the revenge of pagan Janus on the Church of Rome.

Alexander C. Gorlin ■

The author, an architect at Kohn Pedersen Fox, New York, also teaches at Yale University.

A Gridded Shift

Brownstone duplex apartment
New York

The stairway shaft (facing page and below, left) accentuates the connection between the apartment's two levels, and its screen wall is sheathed in gray-stained, scored plywood. On the lower level (facing page), the bathroom's clerestory of milk white glass glows. The fireplace (below) is faced in reclaimed slate and is surrounded by new bookshelves in a composition centralized within the room.





When George Schieferdecker came to design this duplex apartment in the garden and parlor floors of a Manhattan brownstone, he realized that space in the central area was very tight. The common stairs to the upper-level units cut deeply into the apartment, virtually demanding a dog-legged staircase in the duplex. This had to be accommodated, along with the bathrooms and the hallway to the master bedroom, within the brownstone's 15-foot width. To allow expansion where necessary and contraction where possible, Schieferdecker introduced angles of about eight degrees into the planning of the stair, extending this device into the entrance hall upstairs, through the lower level, and into the garden.

Ordinary planning steps, then, led to a sophisticated motif that was further enriched by two other design ideas: the spatial connection between the two levels, and the contrast between the traditional brownstone and the new insertions.

The architect realized the first of these ideas by creating two vertical shafts. One occurs most dramatically as you enter the living room: The stairway opening is enlarged to accentuate the passage from the entry hall. The other occurs as you exit from the living room out to the balcony: The balcony grille is extended into the living room, allowing a glimpse into the dining room below.

The second design idea was achieved both spatially and through detailing. The original brownstone spaces were traditional enclosed rooms. These were retained, their moldings repaired or replaced where necessary. Into this framework were inserted additional walls that contrast deliberately with the traditional vocabulary and have various functions—a wall that forms the entry hall, a sculptural object that separates the stairway from the living room, a screen that divides the kitchen from the dining room. They all allow space to flow through them, and have Modern detailing. They are finished in gray-stained birch plywood scored in a rectangular grid, and where doors are incorporated, the track and roller hardware is left exposed. The door to the master bedroom is a hybrid of the traditional and modern systems: One side, painted white, is parallel to the lot grid; the other, gray-stained plywood, is angled.

Simple needs generate sophisticated motifs in a Manhattan townhouse apartment.

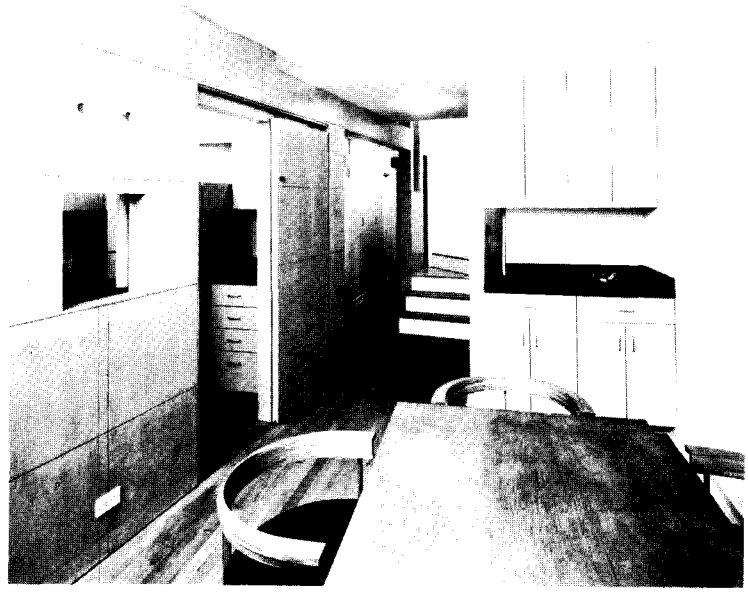
The two bathrooms are planned according to the traditional grid, but they are separated from the existing framework by a clerestory of milk white glass. Other details are simply but elegantly executed: the fine steel railings around the stairway shaft, with an off-center Asplund-inspired base; the bookshelves that create a centralized composition around the fireplace, with balanced solids and voids.

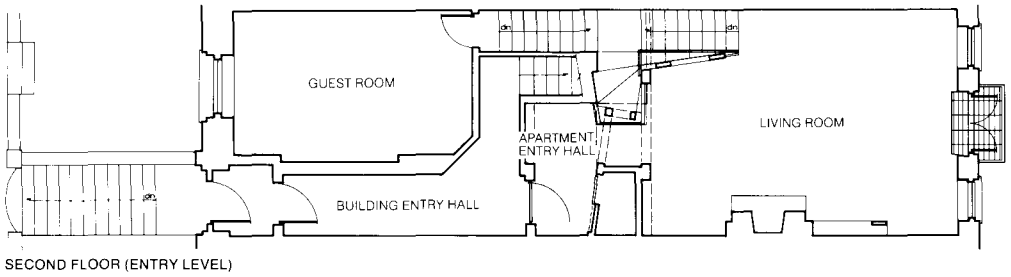
Schieferdecker earned his Master of Architecture degree from Columbia University in 1981 and worked for, among others, Jon Michael Schwarting of Design Collaborative. The scored paneling, the neutralized palette, and the shifted grid are reminiscent of that firm's work, an observation that pleases Schieferdecker. But he did not base his design on a theory of virtual space with implications beyond the site. Rather, he responded to the internal conditions: The contorted center had to be relieved, and he achieved this by shifting the grid. His client, whose initial requests included "No angles, please," understood the rationale, and is delighted by the results. ***Susan Doubilet*** ■



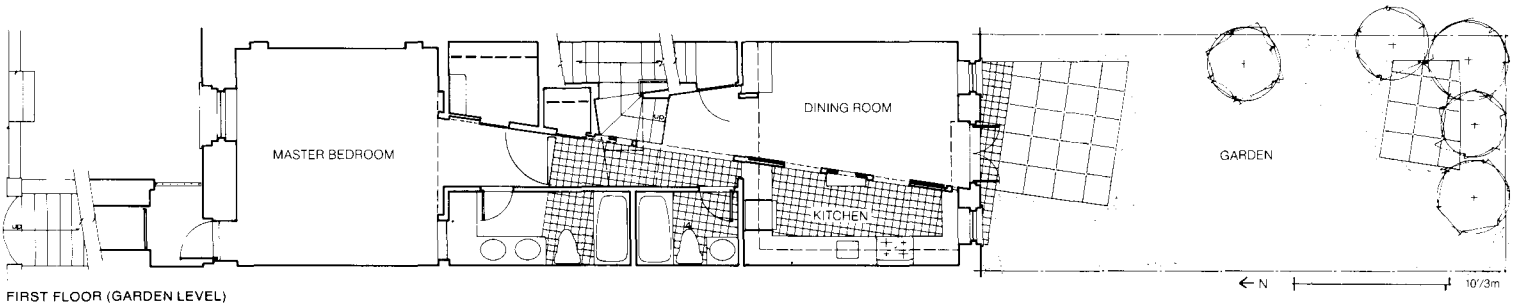
The living room is shown (below, left) in a view towards the entry hall. The dining room (below) is separated from the kitchen by an angled wall clearly expressed as a modern insertion: It is clad in gridded, gray-stained plywood, with the tracks of the sliding doors clearly in evidence. Both living and dining rooms face the garden.







SECOND FLOOR (ENTRY LEVEL)



FIRST FLOOR (GARDEN LEVEL)

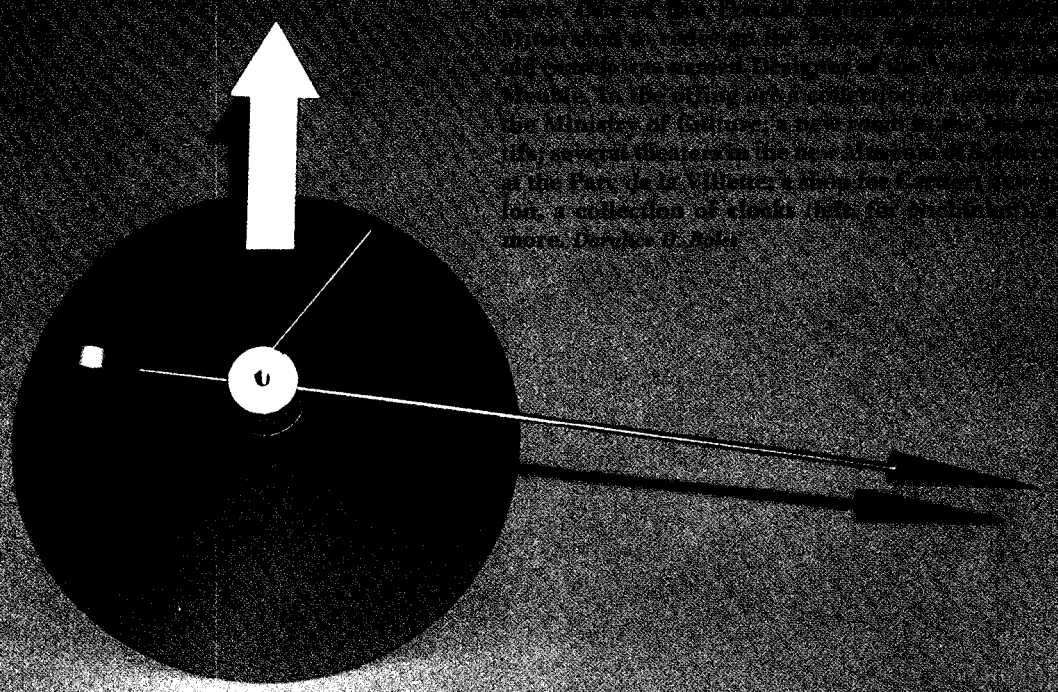
Project: *Brownstone duplex apartment, Upper West Side, New York.*
Architect: *George Schieferdecker of Byrns, Kendall & Schieferdecker, Architects, New York.*
Client: *Matthew de Clercq.*
Program: *Convert garden-level apartment and entry-level studio apartment into one duplex apartment, as part of a complete renovation of a brownstone. Duplex apartment program called for living room, dining room, master bedroom and bath, guest bedroom/study and bath. Total area about 1500 square feet.*

Structural system: *existing (wood joists, masonry bearing party walls). New stair, new windows, balcony.*
Major materials: *painted gypsum wallboard, stained birch plywood, glass (milk white, sandblasted), steel, stainless steel, slate (reused), granite, white oak flooring, ceramic tile (see Building Materials, p. 255).*
Mechanical system: *existing.*
Consultants: *Mary Meyers, landscape.*
Contractors: *William Mathews Associates, general contractor.*
Photos: *Jim D'Addio.*

Philippe Starck
Paris

Starck Contrasts

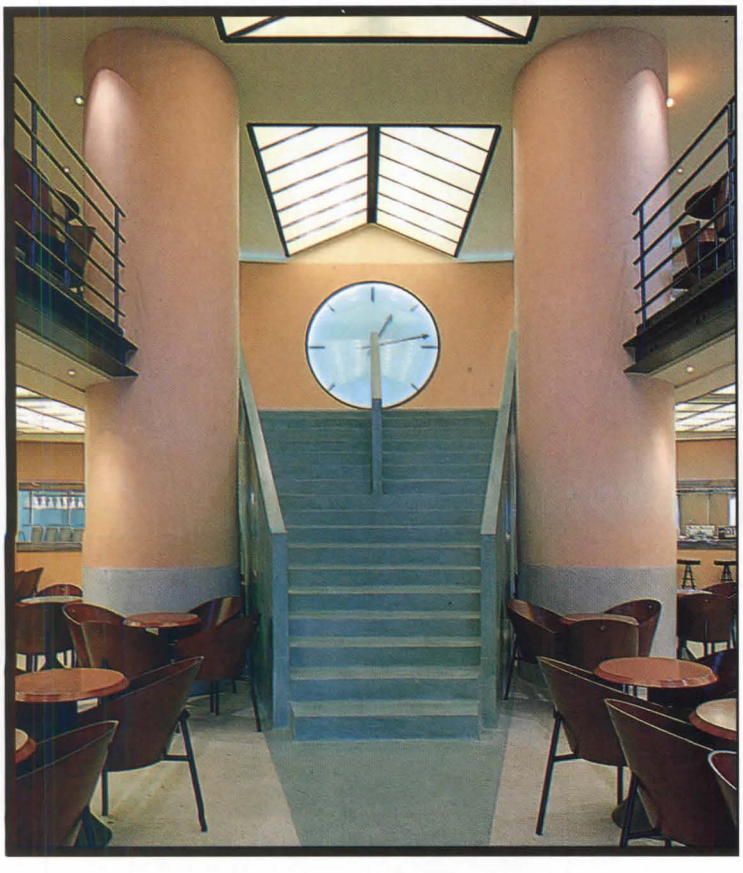
After decades of decline, French design is making a comeback, led by the self-styled enfant terrible Philippe Starck. Shown here: a survey of (relatively!) earlier works and the latest offerings.

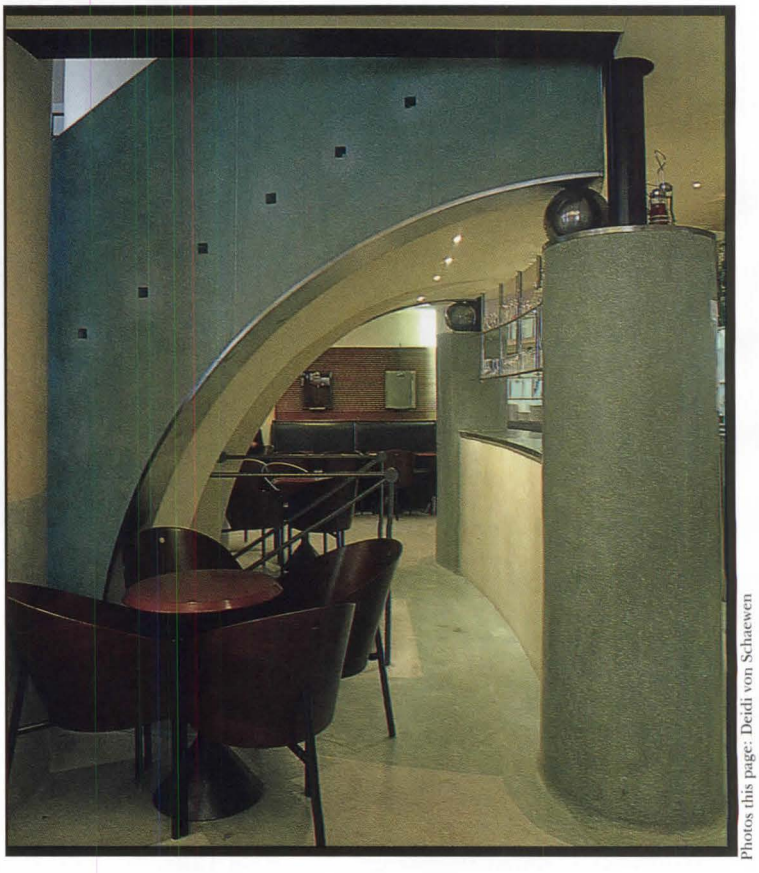


Starck approaches furniture design with a strong technical and functional bent: His first "product" wasn't furniture, but inflatable housing. When in Paris, the designer holds court in his Café Costes, on the Place des Innocents in the no man's land of sex shops and junk food stands that separates the ever-popular Centre Pompidou from the garish Les Halles mall. Heralded by an ecstatic Parisian press as the first truly new café to open since the beginning of this century, the Café Costes is a witty and engaging variation on a venerable type. Starck's tiny terrazzo-topped tables and chairs of wood, steel, and leather are café-intimate, but the open mezzanine, backlit skylight, and giant, V-shaped stair culminating in a billboard-sized clock (homage to the trusty timepieces in railway cafés, below left) are grander gestures, more night club than café. The designer's penchant for picaresque detail shows up in the ball-supported archway at the head of the stairs (below right), and mezzanine mirrors, angled off the wall to further fracture fragmented views (left). The tripod armchair, coyly titled Pratfall (Mangau, 1981), reappears in President Mitterrand's private library. A hit from its opening night, the Café Costes has quickly acquired the proper patina of use and abuse—cigarette burns, coffee stains, and regular customers—common to Parisian café culture.



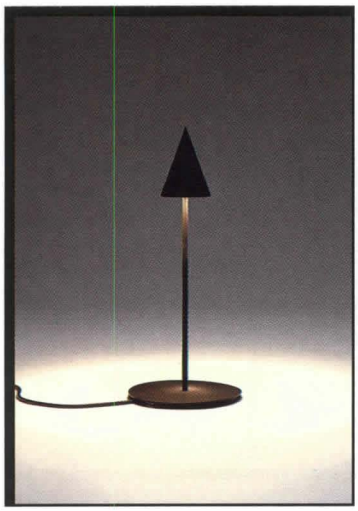


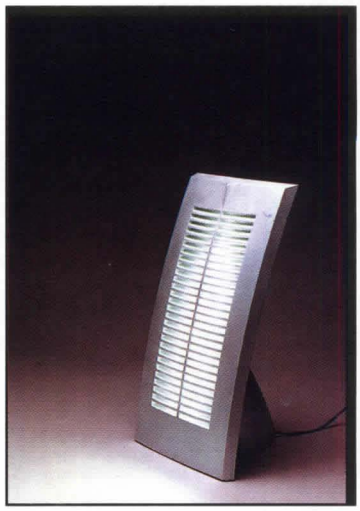




Photos this page: Deidi von Schaewen

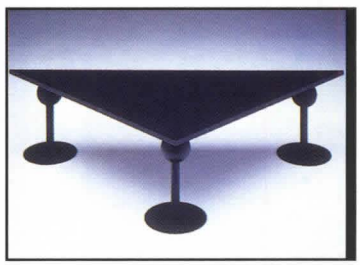
Starck served as artistic director for Pierre Cardin before setting out on his own with Starck Products. The table lamp titled Sandy Jesperson (left top) is part of a 1985 collection designed for the French mail-order house Trois Suisses. (Other pieces from that collection are shown on the following pages.) The triangulated Dr. Sonderbar (1983, GAM International) is fabricated in epoxy-coated steel with perforated steel seat (left middle), Ray Noble (left bottom), designed for Habitat in 1984, is one of three demountable systems, the earlier ones produced by VIA and Disform. All play upon the notion of a single, inclined metal upright with shelves of decreasing depth.

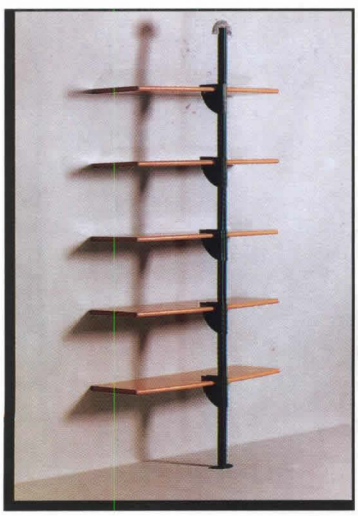


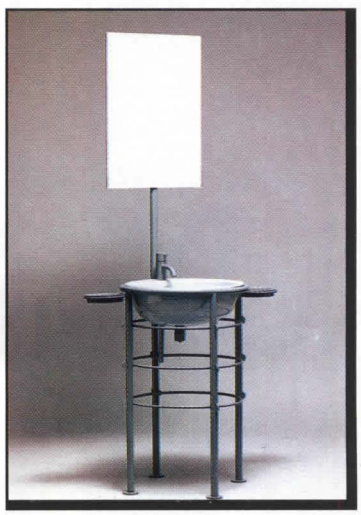


Deidi von Schaewen

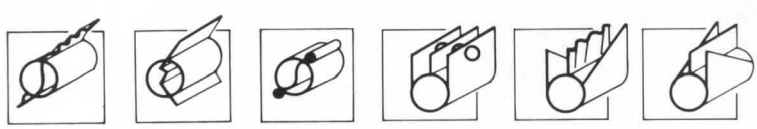








Ray Menta (right top) was designed for a lighting design competition sponsored by the French government and is Starck's reputed favorite from his own portfolio. Pepper Young (right middle), designed for Trois Suisses in 1984, is available in two configurations—100 x 100 cm rectangle and 60 x 60 cm triangle—and multiple materials combining black granite, lacquered steel, and black rubber balls. The metal Washmobile designed for the Franco-Italian firm Sopha (right bottom) is fabricated in epoxy-coated steel and glass. Most recently, Starck was commissioned to devise new pasta patterns for Panzani (below), his goal to design a noodle that really holds its sauce.

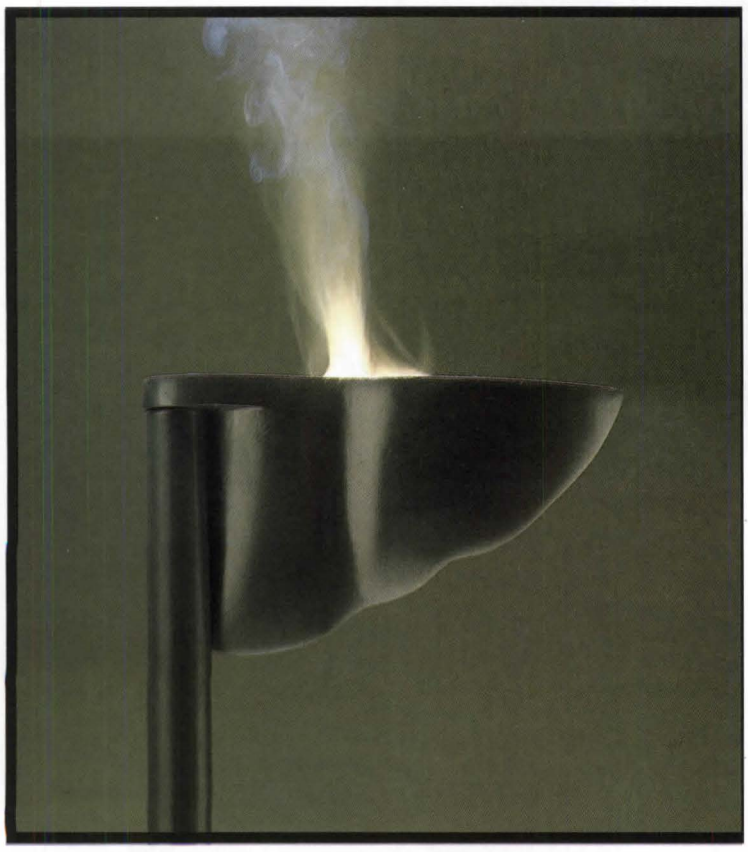


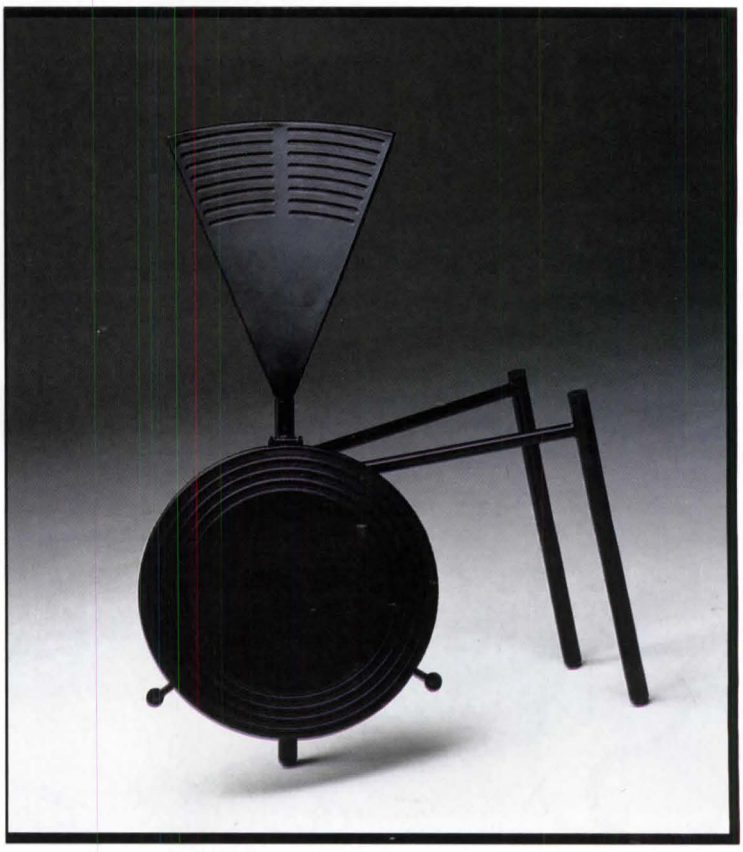
The four pieces shown on these pages form the cores of two collections—1984 and 1985—designed by Starck for the mail-order company Trois Suisses. Starck considers his work for the French company proof of the possibilities inherent in mass production: beauty despite "diabolical" constraints.

Shown on this page are Roi Egan Groat, a standing halogen lamp and coatrack (1985, left) and the folding metal chair Mrs. Frick (1985, right). Starck is fascinated with the mechanics of furniture, as reflected in both production and use. Many of his designs are demountable, foldable, and flexible. A series



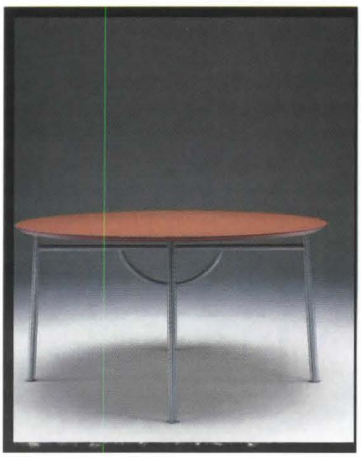


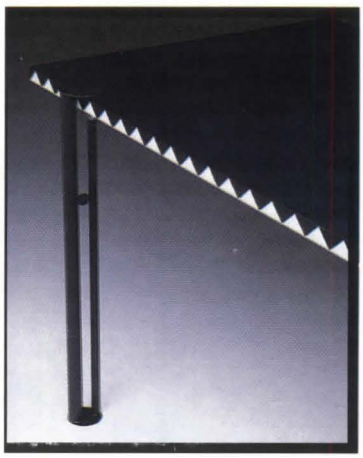


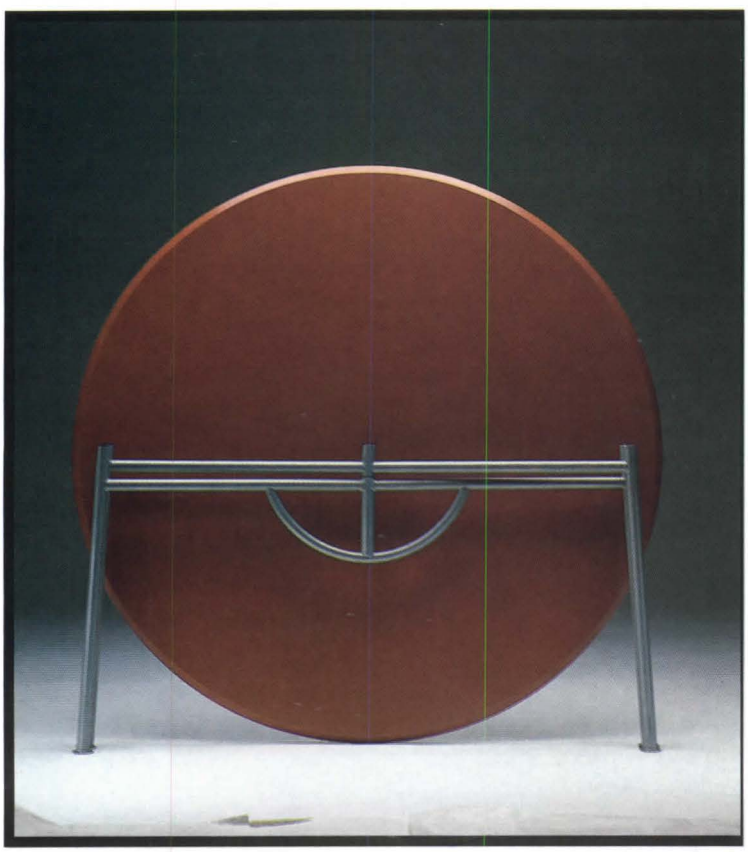


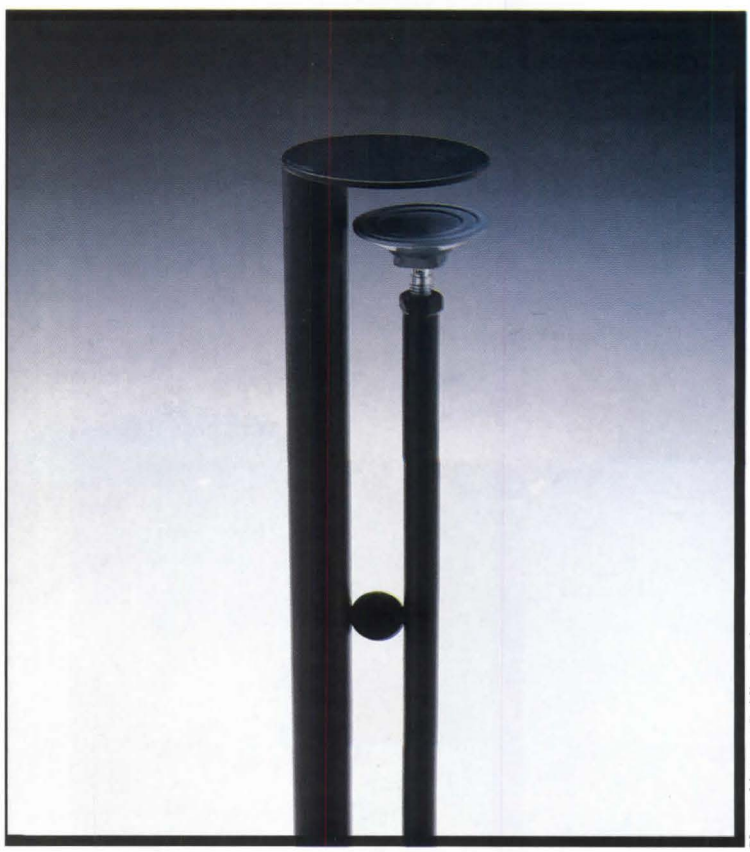
Photos this page: Deidi von Schaewen

of folding circular tables, for example, turns the mundane card table into a well-oiled and elegant machine. The earlier Tippy Jackson and Dole Melipone tables were characterized by relatively complex and ingenious leg configurations, but the 1984 Nina Freed (left) for Trois Suisses folds flat in two smooth moves. The 1984 Joe Ship table (right) is composed of a reversible surface with one black and one white face, available in either square (120 cm) or rectangular (72 x 180 cm) configurations. The flexible, lacquered steel table legs accommodate any depth surface up to 5 cm.



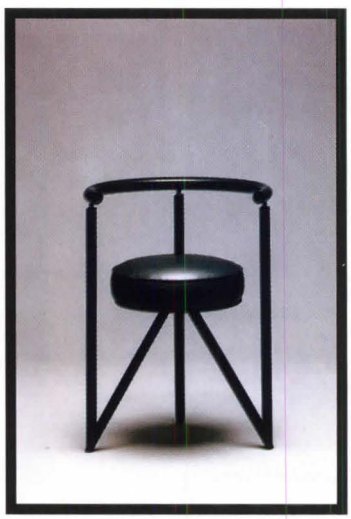


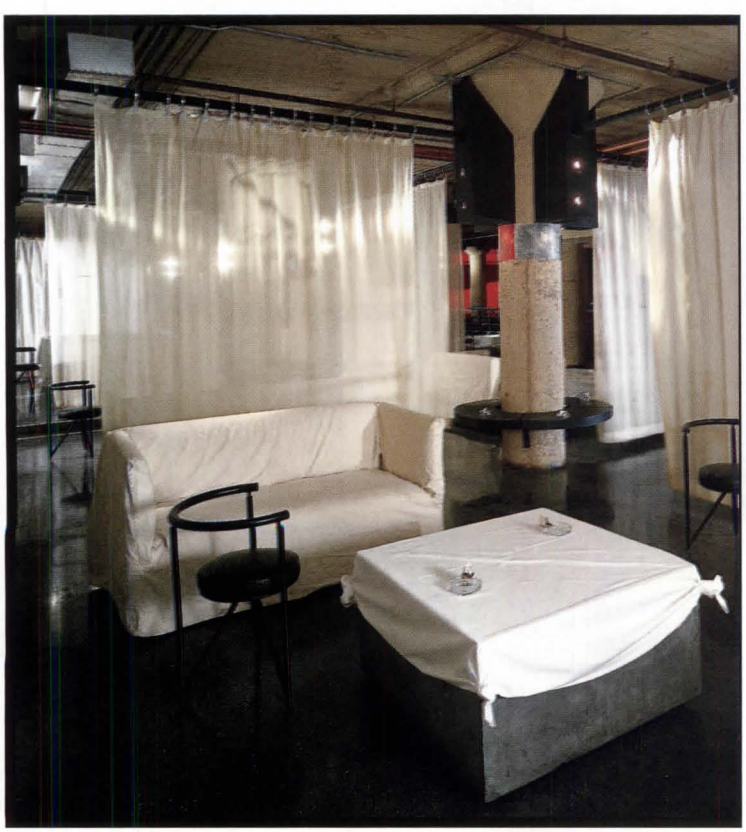




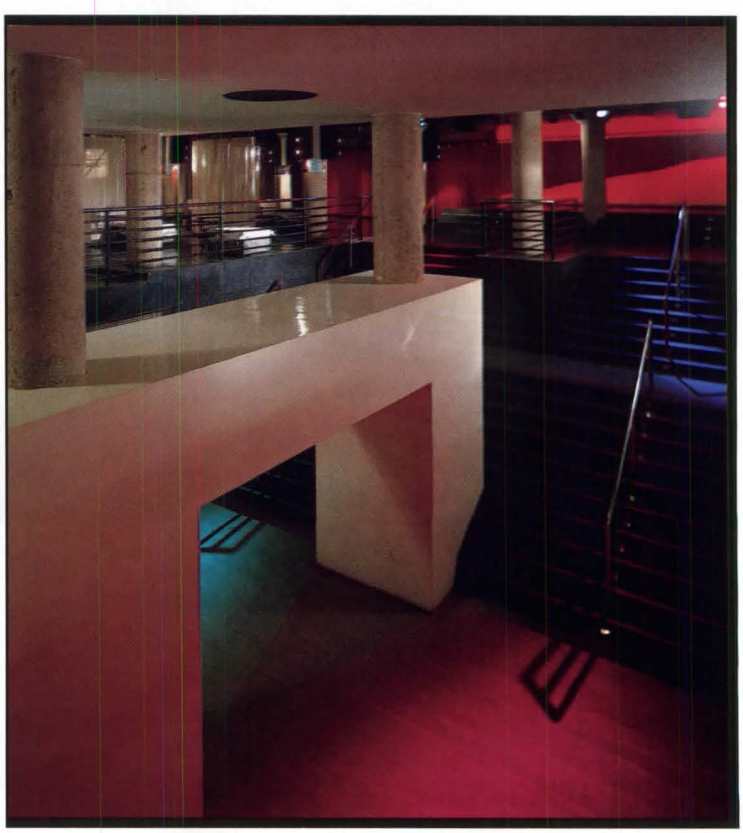
Photos this page: Deidi von Schaewen

Although the designer has no proprietary interest in the disco that bears his name, the Starck Club in downtown Dallas is his biggest venture to date in this country. Furnished with Starck's own Miss Dorn (1981, Mangau, right) and concrete tables, the upper entrance level is organized as a series of seating areas, separated by muslin curtains (below left), which overlook the dance floor "pit" one flight down (below right). However, the club's clientele dance wherever they like, even on the stairs, which are wide enough to accommodate both serious dancers and those just passing by. The DJ's booth, too, departs from the norm; instead of a glassed-in box, it is an open space up front near the entrance, and visible from the floor below. Photos courtesy of the designer, except as noted.





Paul Hester



Paul Hester

Home of the Brave

In creating a bustling new restaurant catering to those who are young and tired of the disco scene, MGS Architects made a feature out of people and people-watching.



As if to belie the frenetic activity in between, the understated façade (top) and the insouciant inlaid star in America's bar exemplify the subtle touches employed throughout.

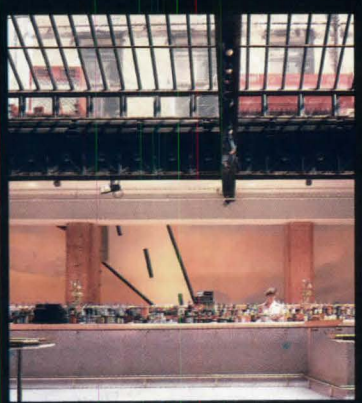
It may not be inaccurate to say that a new lower Manhattan restaurant has joined the wave of renewed patriotism, but it would be inadequate. America, a post-disco, very in, very large, very popular eatery does draw its parti, as well as its extensive menu, straight out of the U.S. treasure chest. It is, therefore, of its age; its approach is neither cynical nor naïve, seeking to provide all of the ever-popular pursuits of its young, restless, mostly affluent clientele.

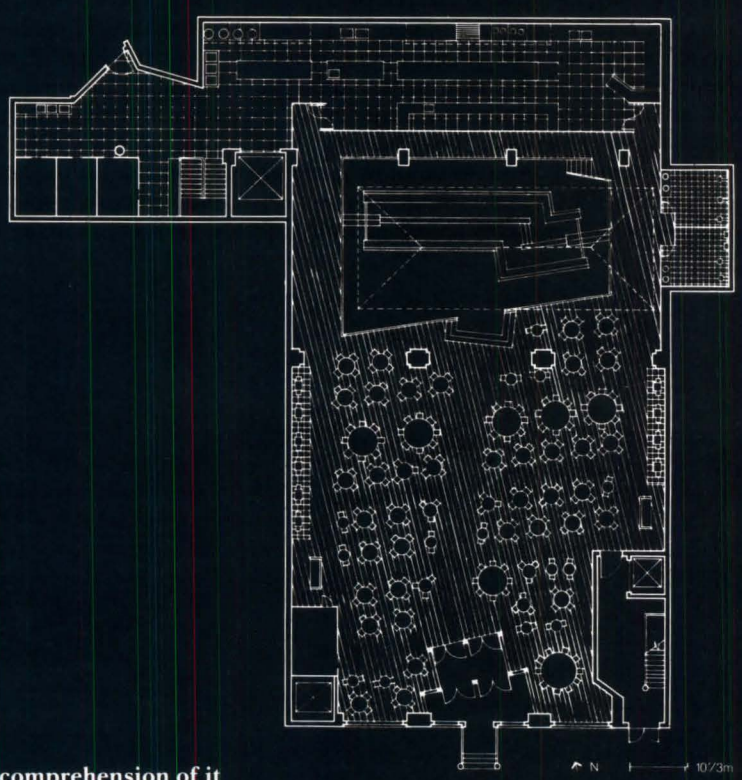
The intended exploration of "an American theme" is the most easily spotted item on the design agenda. At its busy times of day, the dynamics of the restaurant and its patrons demonstrate the rest. This was to be "a big, exciting restaurant, where people are entertained by each other." It is.

Located in what previously had been a department store with a cast-iron façade on East 18th Street, the restaurant began as a large volume with an equally large (nearly 40′ x 60′) skylight. The floor level is 2′-6″ above the street, making the space quite visible as well as large. While America is certainly not minimal in its interior approach, the architects have restrained the street face admirably. Only a discreet star on a brass pole, white neon stars, and "America" in inlaid brass on the step announce the estab-

Floating free of the back and side walls, the bar island is raised three steps (left) above the seating area. Located under the refurbished—and very large—skylight, the bar becomes the focus of the long progression through the space. Emerging as if from a ghostly fog, a locomotive contrasts with a segment of an Indian sand painting of a serpent's head (center, below), in a more blatant, hard-edged motif.







lishment. While they wished to maintain the cast-iron front, the designers nevertheless would have preferred to have removed horizontal members from the glazed portion. When that proved structurally improbable, they proposed what might be considered an expensive and subtle alternative: a new glass line eight inches behind the original, with sizable sheets of glass. To their delight, the owners agreed.

Faced with an axial space and the obvious central entry location, the architects wanted to devise some way to avoid a flat-footed enter/comprehend sequence. It was their feeling that a space loses its ability to stimulate once an observer's comprehension of it is complete. The minimal, skewed entry foyer, looking a bit arbitrary at first glance, is a deceptively simple and effective means to deflect ennui. An English system of glazing, designed for squash courts, allows the vestibule to be expressed as freestanding planes. Since its angle could not be extreme in the width of the space, the oak flooring picks up the angle as well, for reinforcement. Angles are similarly employed in other elements such as the huge bar and the spirited, elongated "flag" of neon overhead.

Flanking the large "pools" of tables divided by a central aisle are two linear, raised

Canted front entry (inset) diverts the entrant momentarily from the axial procession through the restaurant to the bar. Other efforts to dematerialize the path are seen in the undulating neon "flag" overhead, and the dreamlike stars projected on the floor from above.



Abe Rezny and Ahmad Haqq

rows of two-person tables along the side walls. These provide "dining as theater," with eating and conversation in profile, and enhance the see-and-be-seen function of the restaurant. Procession down the aisle is punctuated wryly by stars projected on the floor from downlights in the blue ceiling.

If the murals on the side and back walls are the most obvious of America's theme aspirations, they are also the most simultaneously haunting and subtle. The Statue of Liberty casts her misty benevolence over the city; an eagle keeps an aerial watch over the land; and out of the back wall roars a "streamliner." Overlaid on these soft images are segments of hard-edged Indian sand paintings that add mystery.

But the central focus, the end of the trail and the high altar combined, is the enormous pink terrazzo bar, raised on an appropriately spacious platform above the floor; it occupies the place of honor under the reglazed skylight. Green stars, like beauty marks, accent the bar, and mahogany bar rails feature inlaid brass strips. Since the way into a crowded restaurant is inevitably via the bar, America's elevated version makes an entry into a proper procession. The views are the point of it all, and they are good in all directions. *Jim Murphy* ■



Alongside another segment of the sand painting, an ethereal Statue of Liberty looks out over the land, just as tables for two survey the café and provide views of their occupants. To accent the "players," seating and tables on the raised platforms are spare and sculptural, compared with the solid, "down home" chairs and tables below.

Project: *America restaurant, New York.*
Architects: *MGS Architects, New York (Elizabeth McClintock, Anthony Grammenopoulos, William Soloway, and Sara Rose).*
Client: *Ark Management.*
Program: *reuse the first floor of a former (19th-Century) department store as a big restaurant oriented to people, and exploring an American theme.*
Major materials: *terrazzo, tile, glass, oak flooring, brass, and paint* *(see Building Materials, p. 255).*
Consultants: *Allen Bank Associates, neon flag (Allen Bank, Joseph Mastanduno, Tracy Kirshenbaum); Consolidated Edification, lighting; Abraham Joselow, mechanical; Miller Goldsmith, structural.*
Contractors: *Ark Management.*
Costs: *withheld by client.*
Photos: *Mark Darley except as noted.*

A Walk Through the Woods

Wood, as an interior finish, has a greater range of pattern and color than almost any other material. The question is how to detail and specify it.

As buildings have become increasingly immaterial in appearance and synthetic in finish, wood offers welcome relief. It defies abstraction or uniformity—the accidents of its growth, recorded like fingerprints in its grain, preclude sameness. That makes wood a wonderful material to use, but a difficult product to detail and specify, especially as an interior finish, where tolerances are small, and mistakes obvious.

Preventing mistakes demands, first, selecting the right wood. Not subject to structural loads or wide variations in temperature or humidity, wood for use in interiors is selected mainly for its appearance, workability, and cost. While there are over 300 domestic and imported wood species commercially available, only a few strike the proper balance among those three factors at any one time. "Poplar is what we use almost exclusively for painted woodwork," says Steve Brown of Eastern Woodworking. "It costs less than pine and its surface holds paint well." Jack Shedivy with Algoma Hardwoods notes, "Oak, mahogany, cherry, and walnut are the current favorites for hardwood paneling," while John Stern with Kentucky Wood Floors cites, in addition to the oak and maple, "the increased use of Brazilian and tropical walnut and cherry for flooring—woods three times as hard as oak." While domestic woods, in general, still cost less, many in the industry see imported woods slowly increasing their share of the market.

Having selected the type of wood, next come decisions about the grade of wood, the cut of wood, and for paneling, the arrangement of the veneer. Industry associations such as the Architectural Woodwork Institute and the Western Wood Products Association have standards for the type and amount of defects allowed in various grades of wood—standards that, when referred to in a specification, relieve the specifier of much description. The Architectural Woodwork Institute, for example, classifies wood into premium, custom, and economy grades; the Western Wood Products Association, into select, finish, common, and alternate board grades.

Referring to those standard grades, while necessary when specifying wood, is usually not sufficient. Says Don Wallace of the Western Wood Products Association, "Architects must describe exactly what they want. To specify rough face cedar isn't enough; it should read: band sawn, textured face, Western Red Cedar. Architects also have to be hard-nosed with finish millwork. Since most mills have their own marking system for finish boards, architects must insist that the wood they get visually match the illustration in the grading book that they noted in their specification."

Still, room for error exists. For instance, mills, unless otherwise told, may provide a mix of heartwood from the center of a trunk and sapwood from its perimeter. That may not matter with some species, such as basswood and cottonwood, that have heartwood and sapwood very close in color. But it matters a great deal with species such as redwood that have a dramatic color difference.

Heartwood and sapwood, because of their different density, also expand and contract at different rates. If the two woods abut when aligning or adhering boards, the joint may open or become misaligned as the ambient temperature or humidity changes.

Different Strokes

The sawing of wood requires equally careful consideration. Cutting through a log in one direction, called flatsawing, creates a "cathedral figure" or pointed archlike shape in a board's surface because the annual rings that intersect the surface at less than a 45-degree angle. Cutting through a quartered log on the diagonal, called quartersawing, creates a vertical grain, with the annual rings intersecting the surface at a greater than 45-degree angle. Flat-sawn boards are less expensive, shrink less in thickness, and have smaller knots. Quartersawn boards twist and cup less, shrink less in width, wear more evenly, hold paint better, and have fewer surface checks and splits.

A third method of cutting a log, called riftsawing, eliminates the horizontal markings in oak boards caused by the pronounced medullary rays that radiate from the trunk's center pith. Rift sawing involves cutting the log in a radial pattern. Because that wastes wood and requires more labor to shift the log after cutting each board, rift-sawing costs more than quartersawing, although it produces a more even, vertical grain.

Veneers also come flat or quarter sliced, the only difference lying in the thickness of each cut. Rift slicing oak veneer, though, differs substantially from the rift cutting of oak boards; rather than cut the veneer radially,



Fine Hardwoods/American Walnut Association

1

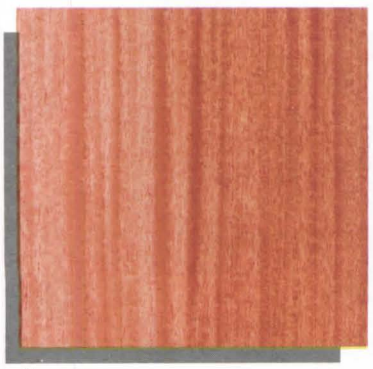
The American Black Cherry (1) shown above is plain-sliced, with its characteristic cathedral figure. The small gum pockets are a normal marking in cherry.



U.S. Forest Products Laboratory

mills place a quartered log on a rotating lathe and slice off, at about a 15-degree angle, curved pieces of veneer. That eliminates the markings of the medullary rays by having them always intersect the face of the veneer at right angles.

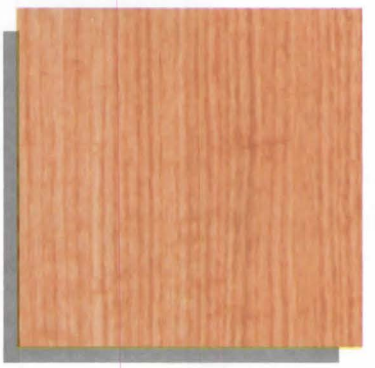
Rotary and half-round slicing constitute the two other methods of cutting veneer. The knife, in the rotary method, peels off the outermost layer of wood as the log rotates on a lathe, creating a veneer with a surface "cathedral figure" somewhat wider than flat-sliced veneer. In half-round slicing, the knife cuts shallow arcs from a halved, rotating log.



2



3



4

The quarter-sliced African mahogany (2) shown here has an even, vertical grain. The ribbon stripe is one of many figures available in mahogany. Walnut (3) has a greater variety of figures than any other wood; the pattern shown is called leafy heart. The absence of any character markings, including the medullary rays in this sample of white oak (4) is attained by rift cutting.

That creates a surface figure wider and even more wavy than rotary or flat cutting.

The word "flitch" refers to both the piece of log and the sequence of veneer cut from that log. Veneer suppliers have samples of various flitches from which the designer can choose the desired color and grain characteristics. Kept in sequence as they come off the log, adjacent pieces of veneer will then match when made into paneling. "Select a flitch larger than you need," cautions Charles Gueli of Duro Construction Corporation. "Assume that one third of the veneer will end up as waste because of the trimming and cutting necessary when making paneling."

The Play of Patterns

There are as many ways to arrange and match veneer as there are ways to cut it. The two most common arrangements of veneer within a panel are called a "slip match," where consecutive veneer pieces are placed side by side, or a "book match," where every other piece of veneer is flipped to create a symmetrical grain pattern in the panel. Of the three book-match patterns, a "running match" simply alternates the veneer pieces, however much their widths may vary; a "balance match" has the veneer trimmed to equal widths in each panel; and a "center match" has an even number of approximately equal veneers meeting at the center of each panel. Listed in order of increasing cost, those three methods still cost less than the diamond and reverse diamond patterns possible when matching the veneers horizontally as well as vertically.

Matching veneers from panel to panel can occur in one of three ways. The less costly "warehouse match" uses prefabricated panels cut on site to fit openings and other interruptions. A "sequence match" uses uniformly wide panels, manufactured for a specific project and arranged with the veneer in sequence. When the first flitch of veneers runs out, panels from a visually compatible flitch continue around a room. The most costly but most precise method, called a "blueprint match," involves the custom fabrication of matched panels to line up with every opening or interruption. To ensure a proper fit, the millworker submits shop drawings with dimensioned and numbered panels for the architects' approval prior to fabrication.

Panel Talk

Since decorative veneers come as thin as 1/80 inch, their substrate and adhesion have a considerable effect on their appearance and performance. Most wood-veneered panels have one of three types of cores. Wood ply cores have, to their advantage, low cost, lightness, thinness, and good screwholding power when using more than seven plies. To their disadvantage, they are difficult to machine, their edges do not take stain well, they tend to warp when used on doors, and the grain and imperfections in the wood plies can project through the veneer. Particleboard cores also have a low cost, with considerable stability and no core variations to read through the veneer. They have the drawbacks, though, of greater weight and thickness, and an edge that doesn't hold screws or take stain very well. The more expensive lumber cores, consisting of lumber strips glued together, machine easily, have considerable stability, and take stain along their edges. Paneling with special purpose cores also exists. Some have metal or paper honeycomb cores for lightness; others, lead sheet or perforated board for acoustical purposes.

For panels whose edges will show, manufacturers offer several options. The least expensive involve staining a lumber edge to match the panel's veneer or adhering and finishing a piece of matching veneer on the job. More expensive but more successful alternatives include the factory adhesion of veneer or of wood strips that match the veneer.

Architects rarely specify the type of adhesives used to bond the veneer to its core, but some knowledge helps. The primary adhesive used with hardwood veneers is a urea resin, a high-strength adhesive that has only moderate resistance to damp conditions or exceedingly high temperatures. Called a "type II" adhesive, the urea resin becomes a "type I" moisture-resistant adhesive with the addition of melamine resins. The manufacturers of laminated structural timbers use a high-strength casein adhesive in a single bending and gluing operation.

Manufacturers use adhesives in the assembly of millwork as much as in paneling and laminated timber. "The use of adhesives for bonding small pieces of wood has become more and more common for finish carpentry as our older timber has disappeared," claims Carl Hammond of the Columbia Lumber Company. Industry analysts support his claim. Citing the reduction in the number and size of our virgin forests, they project an ever-dwindling supply of large, clear logs. Smaller second-growth timber and imported woods must fill that gap.

The gluing together of smaller pieces of wood has already become common for some species, such as redwood, and in some applications, such as long railings or moldings. Scarf or interlocking finger joints serve as the primary method of joining two pieces of wood because they increase the side grain surface and thus the strength of the joint.

Akin to Kindling

The wood industry also has had to respond to the growing concern with fire safety. In the Steiner Tunnel test, the standard measure of the rate at which flame spreads along a material, red oak has the arbitrarily assigned flame spread of 100. Some woods, such as Ponderosa or northern white pine, have unusually high flame spreads of over 200, which means that a flame will travel across their surface over twice as fast as on oak. Most woods, though, have a flame spread between 75 and 200, giving them a Class C code rating; only a few untreated woods—northern spruce, redwood, western red cedar, and Idaho white pine—have a Class B rating with flame spreads below 75.

Most codes, for most use groups, require Class A finishes in vertical exits and Class A or B finishes in exit corridors. Other spaces, except in assembly and institutional buildings, can have Class C finishes. While many codes exempt wood trim or allow up to 10 percent of the surface in any area to have a Class C rating, fire treatment offers the only way of attaining a Class A rating and of using wood finishes to any great extent in exit corridors or in high-risk buildings. Two methods exist for fire treating wood. The less common and less effective method involves the application of a fire-retardant paint coating; the more common involves impregnating the wood in a vacuum with water-borne chemicals. The sulfate and chloride salts in fire-retardant chemicals used to hold moisture promote the corrosion of fasteners. In response to those problems, several companies have come out, recently, with nonhydroscopic, noncorrosive fire retardants.

For decorative woodwork, fire retardants present other problems. Some fire retardants will darken red oak, redwood, and western red cedar, and some prevent extensive cut-

ting or working of all but a few woods, such as red oak, maple, yellow birch, and basswood. "Because the fire retardants close the wood's pores, they also make finishing the wood more difficult," says Charles Gueli. Those problems aside, fire retardants have certainly enhanced the options for using wood in higher risk locations.

Wood, Warm and Dry

Kiln drying has become the primary method of removing the moisture in wood. Kilns normally operate at temperatures between 110 and 180 F, although higher temperature kilns, above 180 F, have become more common, decreasing drying times at the expense of some of the wood's strength. The advantage of kiln drying lies in its speed, its accuracy, and its ability to set pockets of resin or kill fungi and insects. Most mills run the kiln dried wood through a moisture meter to ensure that it has reached the desired moisture content, which for interior woodwork in the North and East is about eight percent; the Southwest, six percent; and the South, eleven percent.

The process of air drying wood costs less than kiln drying, although the air dried product costs much more because of the land required to store the wood and the three to five years required to achieve reasonable moisture contents. The major role of air drying, today, is as a preparation for shipping wood (it can get the outer layer dry enough to prevent the development of stain or mold during shipping) and as a preparation for kiln drying (wood slightly air dried warps less and demands less time in the kiln).

For wood to retain its proper moisture content, the contractor must keep it dry on site. Prior to the delivery of the woodwork, the building should be completely enclosed, moisture-laden materials such as concrete or plaster should be largely dry, and the heating or cooling system should be functioning. Once on site, the wood should sit at least six inches off the floor, in a dry heated place away from windows or doors. If exposed to sunlight or rain, the wood should have a cover of canvas or other waterproof material that allows the wood to breathe. Prior to its installation, the woodwork should be unstacked and kept at about 70 F for at least two days. Otherwise, the wood may swell, buckling veneer and floor boards, or shrink and permanently open joints.

Finished

Someone in the industry recently estimated that, combining the various species and cuts of wood with the over 200 different types of wood finishes—stains, enamels, oils, lacquers, and varnishes—over 80 million different options exist for the treatment of wood. While those numbers can discourage as much as encourage interest in the material, they certainly underscore the importance of finishes.

When finishing interior woodwork, surface imperfections, such as planer marks, hammer marks, or raised grain, should be sanded down, and large pores (in woods such as oak, walnut, and mahogany) should be filled with wood filler to achieve a smooth finish. Opaque wood finishes, such as paint or enamel, require the sealing of resinous knots to prevent the resin from bleeding through the coating, and sealing Ponderosa or white pine to prevent their resins from discoloring light-colored coatings.

Stains for wood come dissolved either in water or a solvent. Water-based stains give a more uniform color, but they also tend to raise the wood's grain. Solvent-based stains, while somewhat less uniform, dry more quickly and won't raise the grain. Because, particularly in softwoods, the large-celled springwood absorbs more stain than the denser summerwood, stains often reverse the contrasts in the grain. Coating the softwood with a clear sealer or using a pigment-oil stain will prevent that reversal of color.

Among the transparent finishes, the traditional penetrating oil finishes, such as boiled linseed oil or tung oil, have a loyal following. Inexpensive and easily applied and repaired, oil finishes give the wood the luster and patina found in historic woodwork. They have disadvantages, though: a short life, a long drying time, a tendency to darken with age, and poor flame-spread characteristics.

Finishes such as shellac, lacquer, and varnish form a hard film on the wood. Shellac and lacquer, while inexpensive and easily applied and touched up, can become brittle and darken with age; shellac, in particular, also tends to water spot. Varnish costs more, but it lasts longer and has more stain resistance. Its disadvantages include a tendency to darken, yellow, and crack with age, and a resistance to stripping and refinishing.

Hard plastic finishes, such as polyurethane, won't darken or yellow, abrade, or stain, so are ideal finishes for surfaces such as floors and countertops subject to a lot of traffic or abuse. The drawbacks of plastic finishes lie not just with their higher cost, but with the difficulty of applying and patching them and the high gloss they leave on a surface.

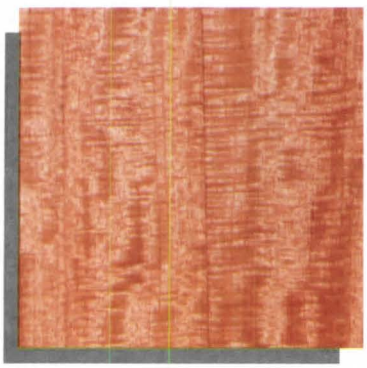
Specialized finishes also have their place. Pickling produces a translucent paintlike finish, made by rubbing solvents over a dark base color. A marbleized finish comes from applying a base color on the wood, dipping the wood into water whose surface contains drops of oil paint, and letting the oil paint streak across the wood surface like the veining in marble.

Material and Immaterial

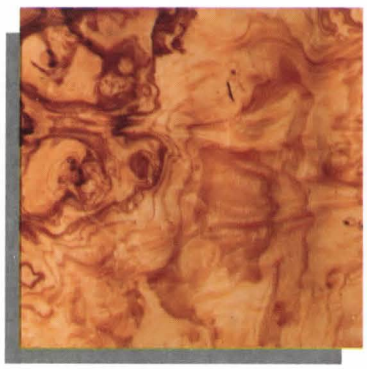
Wood, although an ancient building material, has gone in and out of fashion as an interior finish. While this century has produced some of our best wood architecture in the work of Greene and Greene, Bernard Maybeck, Frank Lloyd Wright, or Alvar Aalto, the last 15 years have seen a decline in the expression of wood as an interior finish, despite the fact that the market for wood has grown. The Post-Modern emphasis on symbolic form and the New Wave fascination with the synthetic and artificial have much to do with that decline. As in the past, wood will return to favor. Indeed, there are signs already of a renewed interest in it among classical revivalists and neorationalists alike. Their return to basic forms and materials—a reaction, in part, to the immateriality of so many recent avant-garde buildings—bodes well for wood, for few materials are as basic and few are as material to the making of beautiful interiors. ***Thomas Fisher*** ■



5



6



7

Fine Hardwoods/American Walnut Association

The summerwood in red oak (5) has a reddish-brown cast. Flat slicing highlights the contrast in color between the springwood and summerwood. The deep red color of mahogany comes out in the African mahogany (6), which is quarter sliced with a mottled or "cross-fire" figure. One of the most sensuous—and most expensive—figures is burl, shown here in a half-round sliced piece of olive ash (7).

Acknowledgments

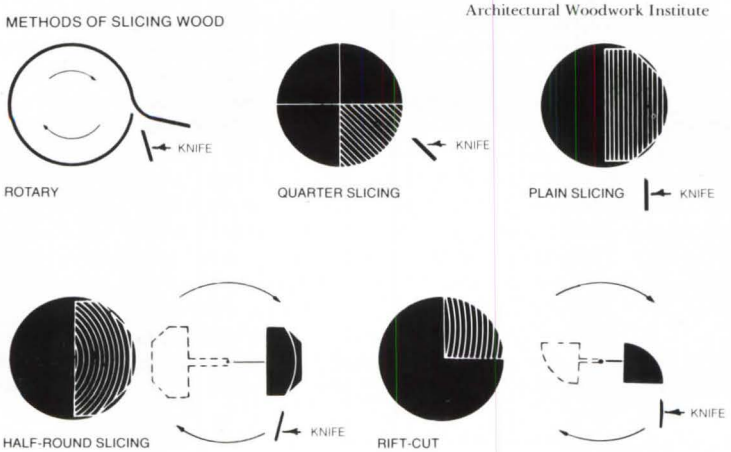
We would like to thank the following people for their contributions to this article: James Bischoff, Callister Gately & Bischoff; Richard Bing, Architectural Woodwork Institute; William Feist, U.S. Forest Products Laboratory; Criss Grover, Charlene Draheim, California Redwood Association; Larry Frye, Fine Hardwoods/American Walnut Association; Frank Huschitt, Imperial Woodworking; Joseph Dashiell, Donald Wallace, Western Wood Products Association; Clark McDonald, Hardwood/Plywood Manufacturers Association; Steven Brown, Eastern Woodworking; Kenton Russell, Dale W. Cox Architect; Duo Dickinson, Louis Makall, Louis Mackall & Partner; Charles Gueli Jr. & Sr., Duro Construction Company; John Blatteau; Bart Prince; Pat Lynn, Sandra Wurthman, Peter Lundrum Associates; John McCord, John Stern, Kentucky Wood Floors; James Moran, Koppers; Alice Herrold, Donald O'Conner, Wood-Metal Industries; Melanie Taylor, Orr & Taylor; Ashley and Arne Bystrom; Michael Richards, Steven Rountree, Osmose; Hyman Myers, Joseph Sorrentino, Vitetta Group/Studio 4.

Characteristics of Wood

Species	Color	Figure	Relative Cost Range	Machining	Resistance to splitting in nailing	Resistance to splitting in screwing	Nail and screw holding ability	Gluing
Ash (American, Brown)	White to Medium brown	Open grain	Low-medium	Excellent	Good	Excellent	Good	Good
Birch	White to light brown & white to reddish brown	Many veneer types, some curly grain available	Low	Excellent	Fair	Fair	Excellent	Good
Butternut	Pale brown to medium brown	Grain similar to walnut but lighter in color, sometimes called white walnut	Medium-high	Good	Fair	Fair	Good	Very Good
Cherry	Light to dark reddish brown	Plain to rich mottle	Medium-high	Excellent	Fair	Fair	Good	Very Good
Chestnut	Light medium brown to reddish brown	Available only as wormy chestnut	High	Very Good	Good	Good	Good	Excellent
Elm	Light brownish red	Open grain, strong grain appearance	Medium	Very Good	Excellent	Excellent	Good	Very Good
Hackberry	Yellowish	Moderate open grain similar to ash & elm	Low-medium	Very Good	Good	Good	Good	Excellent
Hickory	White to cream to light brown	Fairly indistinct grain, but extremely tough and hard	Medium-high	Excellent	Fair	Good	Excellent	Good
Mahogany (Tropical, American)	Medium to deep reddish brown	Straight to rich mottle	Medium-high	Excellent	Good	Good	Good	Very Good
Maple	White to tan	Fine grain plain, special fancy veneers available; birdseye curly and burl.	Low	Very Good	Fair	Good	Good	Good
Oak (Red)	Pink tan to light reddish brown	Plain to flake, rift cut has fine pin stripe	Low-medium	Excellent	Good	Excellent	Excellent	Good
Oak (White)	Gray tan to light grayish brown	Plain to flake, rift cut has fine pin stripe	Low-medium	Excellent	Good	Excellent	Excellent	Good
Pecan	Reddish brown with occurring dark streaks	Close grain (hickory) family	Medium	Excellent	Fair	Good	Excellent	Good
Pine (Knotty)	Light brown or light red	Decorative softwood with characteristic softwood grain	Low-medium	Good	Fair	Fair	Excellent	Very Good
Sycamore	Pale reddish brown	Quartered veneer interesting because of flaky grain due to conspicuous rays	Low	Very Good	Excellent	Excellent	Good	Good
Walnut (American)	Soft gray brown to light chocolate brown	Plain to highly figured; this species produces a greater variety of figure types than any other, approached only by mahogany	Medium-high	Excellent	Fair	Fair	Good	Good

Adapted from information provided by the National Forest Products Laboratory and The Fine Hardwoods/American Walnut Association

The chart (above) compares the appearance, cost, and workability of wood species commonly used for interior woodwork. While these species are but a fraction of the number available, the chart indicates the range of wood's properties. Add to that the various methods of slicing wood (right), and, as woodworkers are fond of saying, the material's possibilities are endless.

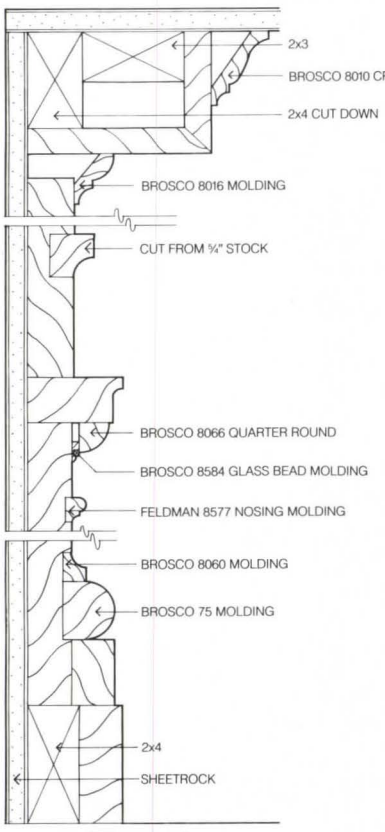


Further Reading

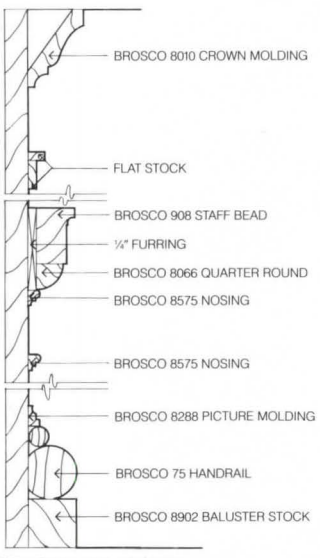
The best single source of information on wood is *The Wood Handbook,* published by the U.S. Forest Products Laboratory (P.O. Box 5130, Madison, Wisc. 53705). *The Textbook of Wood Technology* by Alexis Panshin and Carl deZeeuw (3rd ed., McGraw-Hill, N.Y., 1970) is more engineering oriented; *Understanding Wood* by R. Bruce Hoadley (The Taunton Press, Newtown, Conn., 1980), more craft oriented. Industry associations also offer much information (see P/A, Feb. 1982, p. 129).



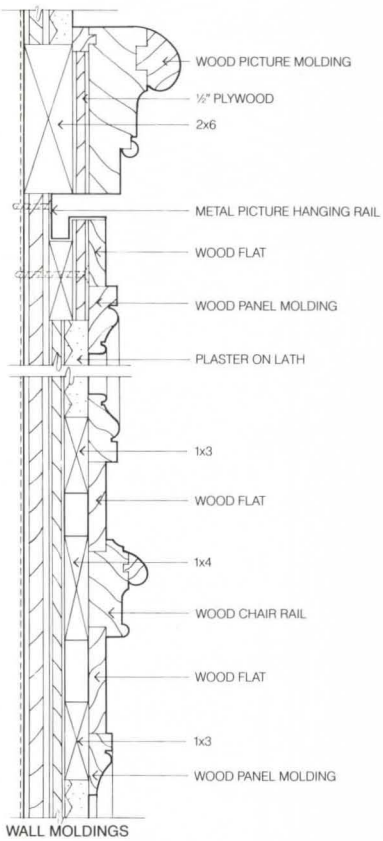




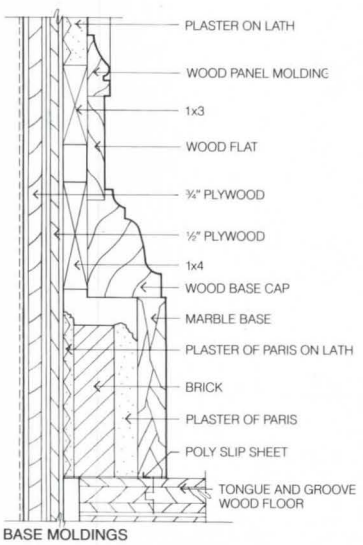
PILASTER AND CORNICE



PILASTER AND CORNICE



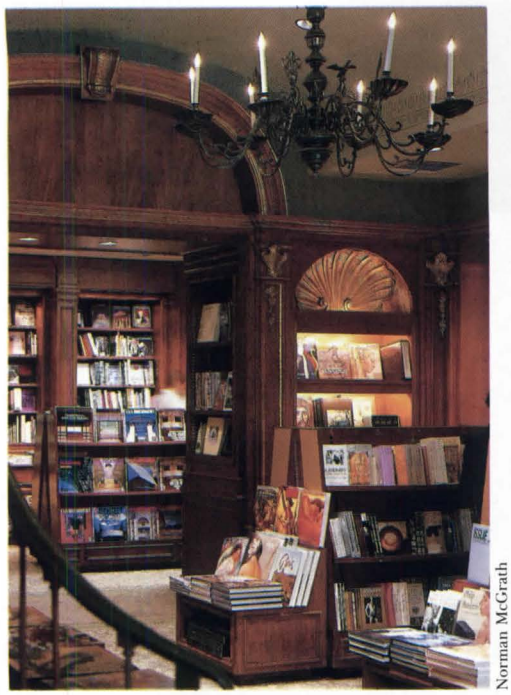
WALL MOLDINGS



BASE MOLDINGS

Architects Orr and Taylor, in several of their residential projects, have used inexpensive stock moldings to create elaborate Classical wood trim. The adaptation of stock pieces demands considerable ingenuity. Glass bead moldings, for instance, provide the base of Tuscan capitals, and handrails turned on their side function as Torus moldings at pilaster bases. Frequent offsets and breaks in the moldings (photo top), says Melanie Taylor "emphasize the profiles and increase the play of light and shadow." "Some companies, such as Brosco," explains Robert Orr, "provide architects with profile charts and full size details, which make it easy to build a profile from stock pieces." While Orr and Taylor use Classical detail extensively in their projects, often with different molding profiles in each room, the use of stock moldings and the "interest many carpenters have in doing this kind of work," says Orr, "minimize its impact on the total project costs."

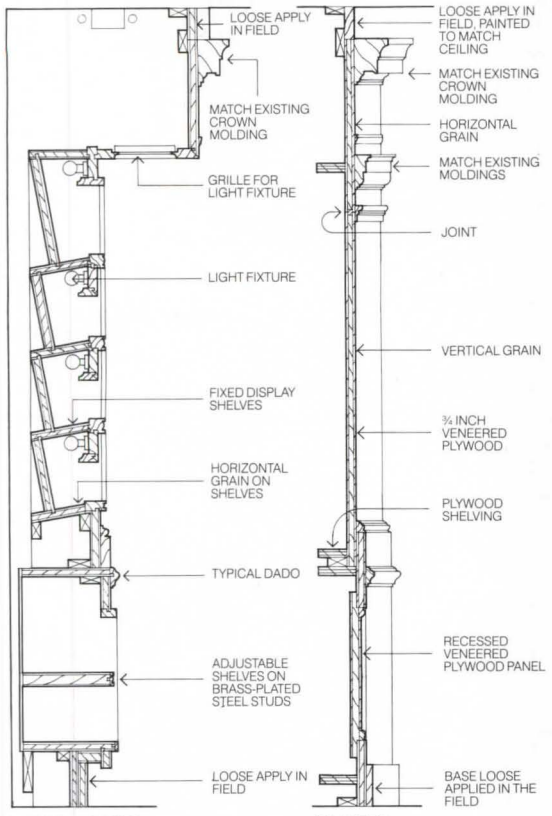
At the opposite end of the scale is the Vitetta Group's design for the new galleries of French art at the National Gallery of Art. Joseph Sorrentino says "We combined moldings found elsewhere in the gallery with profiles commonly used in 19th-Century French architecture. We worked closely with the curators in coming up with the right combination. The wood is premium grade poplar, chosen because of its good working properties and its ability to take abuse. White pine proved to be too soft, losing the profiles' crisp definition, and oak proved to be too hard to work with, requiring the predrilling of holes. Because of the moldings' compound curves, we drew full-size molding profiles from which the mill cut its blades; some profiles demanded several passes of the rotating blades. After each molding was cut, it was sanded to remove any surface imperfections." Sorrentino explains the project's remarkably detailed drawings and specifications with the apt comment that, "especially with wood, the only way to get what you want is to be very specific."



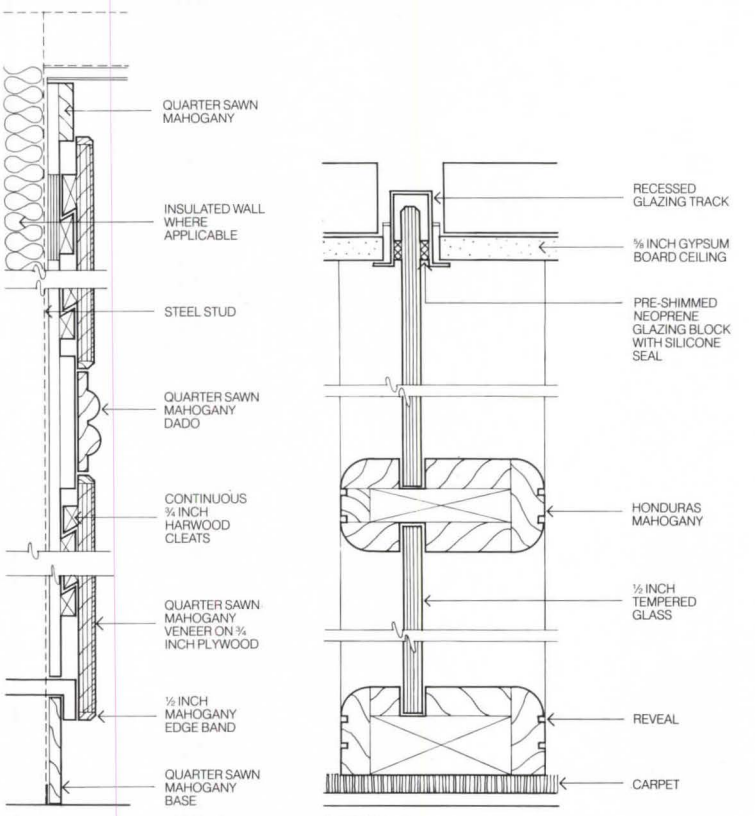
Norman McGrath



Al Payne



DISPLAY CASES PILASTER



TYPICAL WALL PANELING GLASS WALL

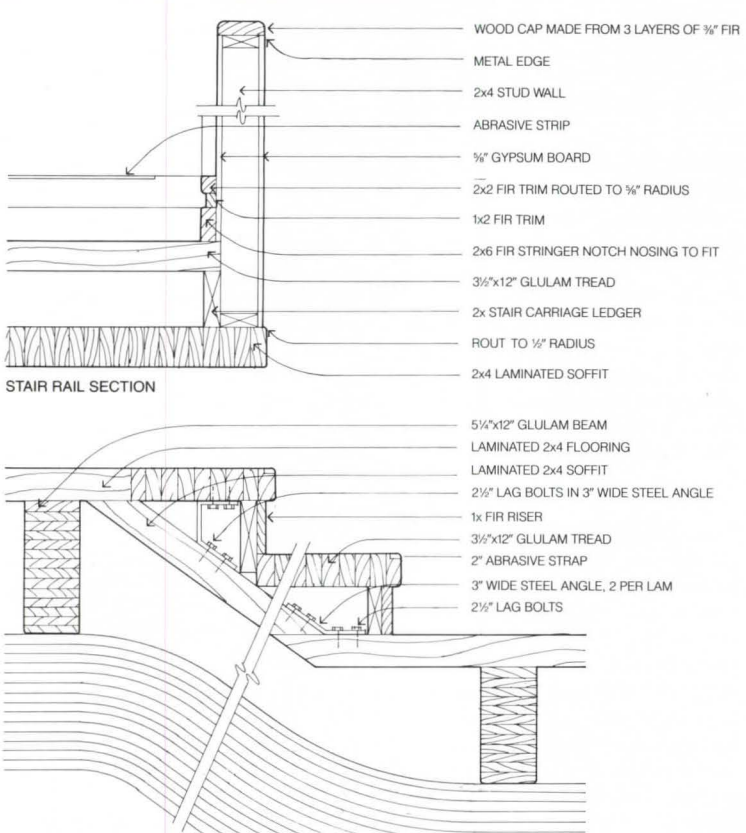
The new Rizzoli Bookstore in New York, by Hardy, Holzman, Pfieffer & Associates, has new woodwork that matches the reused hand-carved moldings from the old store. The Gueli Organization—the project's woodworkers—photographed, drew, and numbered the wood in the old store. "Taking the woodwork apart," according to Charles Gueli Sr., "required getting behind the paneling in an unobtrusive place and pulling it apart with great care." Once apart, the woodwork was taken to their shop, recut and reassembled, with new wood added to match the older wood where necessary. The reassembled wood was then shipped in sections to the site and put in place. The Classical detail not only eased the matching of new and old wood, hiding joints and separating different kinds of woods. It also allowed the architects to conceal such things as lighting fixtures in dropped soffits or behind shelf fronts.

The Modernist approach to wood detailing is exemplified in Peter A. Lundrum Associates' Thunderbird Bank Headquarters in Phoenix. The Honduras Mahogany used in the project creates a traditional look desired by the bank. At the same time, flush surfaces, minimal joints, and pinstripe reveals show a decidedly Modernist approach. Of particular interest is the custom designed wall system that, according to project manager Ed Wilson, "is completely modular, interchangeable, and capable of being quickly knocked down and rearranged. We wanted a system that would qualify as furniture because of its better depreciation for tax purposes. The system sits on top of the carpet and was the last item to be installed. To ensure that the custom system fit within site-built partitions, the fabricators, Alexander Woodworking, spray-painted the floors using full-size templates of each unit. The contractor then built his walls according to those painted outlines, resulting, in almost every case, in a perfect fit."



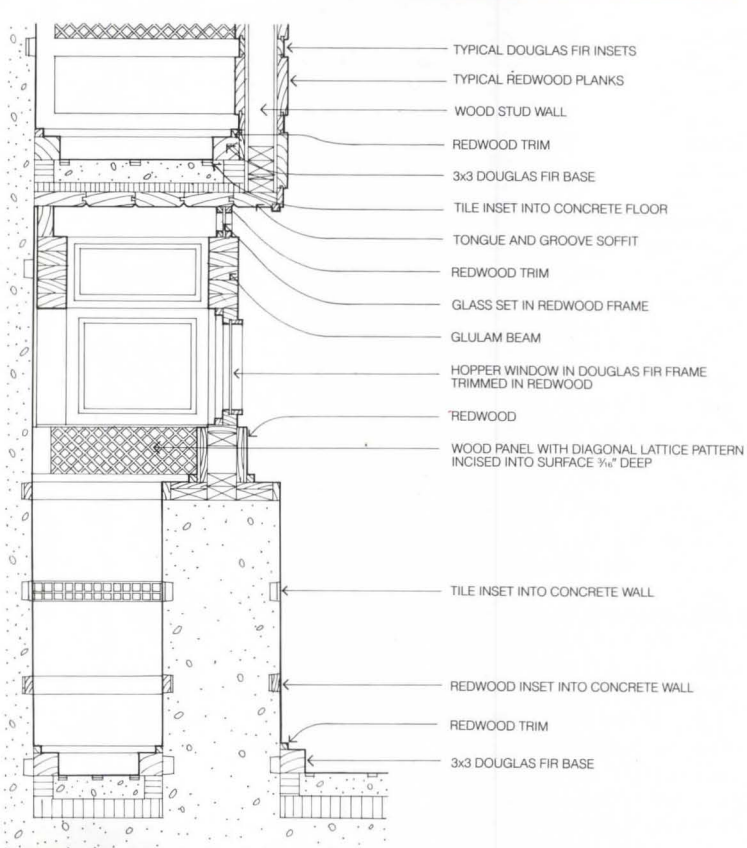
Greg Hursley





STAIR RAIL SECTION

FLOOR/STAIR SECTION



TYPICAL FIRST FLOOR DETAILS

Callister, Gately & Bischoff's Howard Lorton showroom, in Denver, reflects another approach to wood detailing. It too is Modern in sensibility, with a minimum of ornament and a frank expression of how the wood goes together and is supported. But it is a more relaxed, informal Modernism than that of the preceding project, with rough-sawn surfaces and large, simple masses of laminated wood. The showroom has several floor levels supported on laminated beams, with a band saw resawn finish. Under stairs, the laminated beams are doubly curved. Laminated planks serve as stair treads, floors, and ceilings, creating an overall unity to the project. At the same time, using "the rough structural system . . . as the finish," says James Bischoff, "has some economy." While baseboards and handrails, too, use plain flat stock boards, rounded and sanded edges modify the prevailing rough-sawn character of the place. The firm's work represents a West Coast wood tradition that is still very much alive.

This Sun Valley House by Arne Bystrom (P/A, Jan. 1985, pp. 128–130), also draws from the West Coast tradition in the simplicity and directness in its use of wood. For example, the house's interior walls are made of alternating bands of Redwood and Douglas Fir planks, interior windows are framed in simple flat stock, and the laminated beams and floorboards are left exposed. The detailed treatment of the wood, though, represents a more decorative, Arts and Crafts approach to the material. Arne Bystrom has incised wood with diagonal lattice patterns, inset it into concrete walls, and alternated species of wood to highlight their color differences. The large timber baseboards and massive pegged timber roof supports even suggest another influence on the design: the tradition of rustic mountain lodges. What all of these examples show is that wood can be almost anything we want it to be.

Technics-Related Products



Red oak interior doors, in six-panel Colonial design, are available in sizes from 11¼" x 6'-8" to 3' x 6'-8", as well as bifold closet doors. Morgan Products, Ltd.
Circle 159 on reader service card

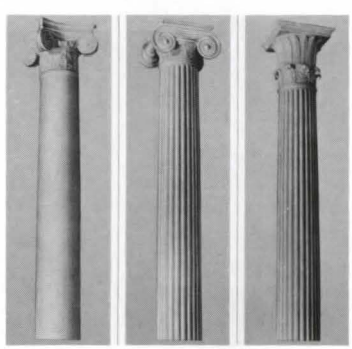
AcoustaWood preassembled panels for wall or ceiling applications can be unfinished, lacquered in glossy, semigloss, and matte finishes, or with fire-retardant finish. They are available in several profiles. Standard panels are one foot wide, four, six, and eight feet long. Panels can be attached to ceiling grids with clips, to walls with standard mounting systems. AcoustaWood, Inc.,
Circle 160 on reader service card

Laminated oak flooring can be supplied in lengths to 50 feet, widths 4 to 16 inches, and thicknesses from ¾ inch to 4 inches. It can be installed on joists, pier-and-beam, crawl spaces, and concrete slabs, with thicker flooring requiring no subflooring. TODCO Wood Products Div., Dallas Corp.
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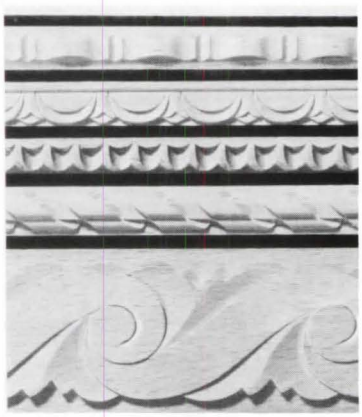
Interior wood products, with fire-retardant treatment, are covered in Docu-Spex™, a four-page brochure. It provides a sample specification for products treated with Flame Proof LHC™, which is UL, Factory Mutual, and New York City MEA listed and is approved as conforming with Mil Spec MIL-L-1914OD. Properties of treated wood, its uses, decorating and finishing, and appropriate metal fasteners are some of the subjects covered. Osmose Wood Preserving Div.
Circle 200 on reader service card

Prefinished Safir Oak Plank is a wide laminated plank with a solid grain facing veneer that looks like solid oak. It is installed with the "floating floor" system over a foam underlayment and moisture barrier without nails or mastic. The plank has Swedish finish, a multistain process that eliminates the need for waxing. Harris-Tarkett, Inc.
Circle 162 on reader service card

Flame-spread performance of wood products, a four-page brochure, explains code requirements, test methods, and classifications. Table 1 shows flame spread ratings for various wood species of lumber, plywood, hardwood, particleboard, flakeboard, shakes, and shingles. Table 2 shows flame spread ratings of factory finished wood products. National Forest Products Association.
Circle 201 on reader service card



Architectural columns of clear heart redwood, which has natural immunity to rot, for exterior use and clear poplar for interior use are shown and described in a 12-page brochure. Bases, caps, and plinths are fiberglass. Installation suggestions and dimensions of caps and columns are included in the brochure, along with ordering information and architect's specifications. Hartman-Sanders Column Co.
Circle 202 on reader service card



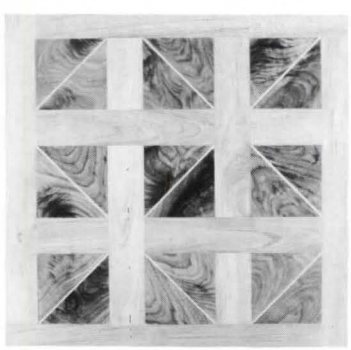
'Wood Mouldings & Ornaments' brochure shows carved mouldings of hardwoods such as European beech and Ramin and embossed mouldings of hardwoods. They are of random lengths from 3 to 15 feet. Mouldings are illustrated in a 28-page catalog, along with picture frames and several carved and embossed wood ornaments. Bendix Mouldings, Inc.
Circle 203 on reader service card

'Fine Hardwoods Selectorama' is a 60-page hardwood selection guide that describes several woods and their countries of origin. A chart shows comparative physical properties, such as strength, stiffness, hardness, shock resistance, bending strength and shrinkage, of several species. Species are also described and illustrations show various ways veneers can be matched. Single copies, at $10, are available from Fine Hardwoods/American Walnut Association, 5603 W. Raymond St., Suite O, Indianapolis, Ind. 46241.

Guide to Finish Selection on doors and hardwood paneling shows in color the tones available on plain-sliced or rift-sliced white oak and red oak, rotary-cut red oak and yellow birch, and quarter-sliced mahogany. Descriptions of each wood species and the effect of slicing direction are also included. Algoma Hardwoods.
Circle 204 on reader service card

'Finishing Concepts, Western Red Cedar' explains the various stains, bleaches, and paints that can be used for exterior and interior surfaces. The six-page brochure explains the advantages of each type of finish and has color photos of typical applications. Western Red Cedar Lumber Association.
Circle 205 on reader service card

Modular paneling, cabinetry, and mouldings of hardwood for interiors are illustrated in a 32-page brochure. Besides the items mentioned, there are fireplace mantels, bars, stairway rails, and ceiling beams. Mouldings are suitable for panel trim, cove, chair rail, baseboard, and casings. Room settings in color show the products in place. For a copy of the catalog, send $2 to Old World Moulding & Finishing, Inc., 115 Allen Blvd., Farmingdale, N.Y. 11735.



'The White House Collection' wood flooring brochure illustrates, in color, finished and unfinished parquet and plank flooring. Several wood species are available, used alone or in combination. Color photos show block patterns and installed floors. The 14-page brochure is $2 and can be ordered from Kentucky Wood Floors, Inc., P.O. Box 33276, Louisville, Ky. 40232.
[*Continued on page 160*]

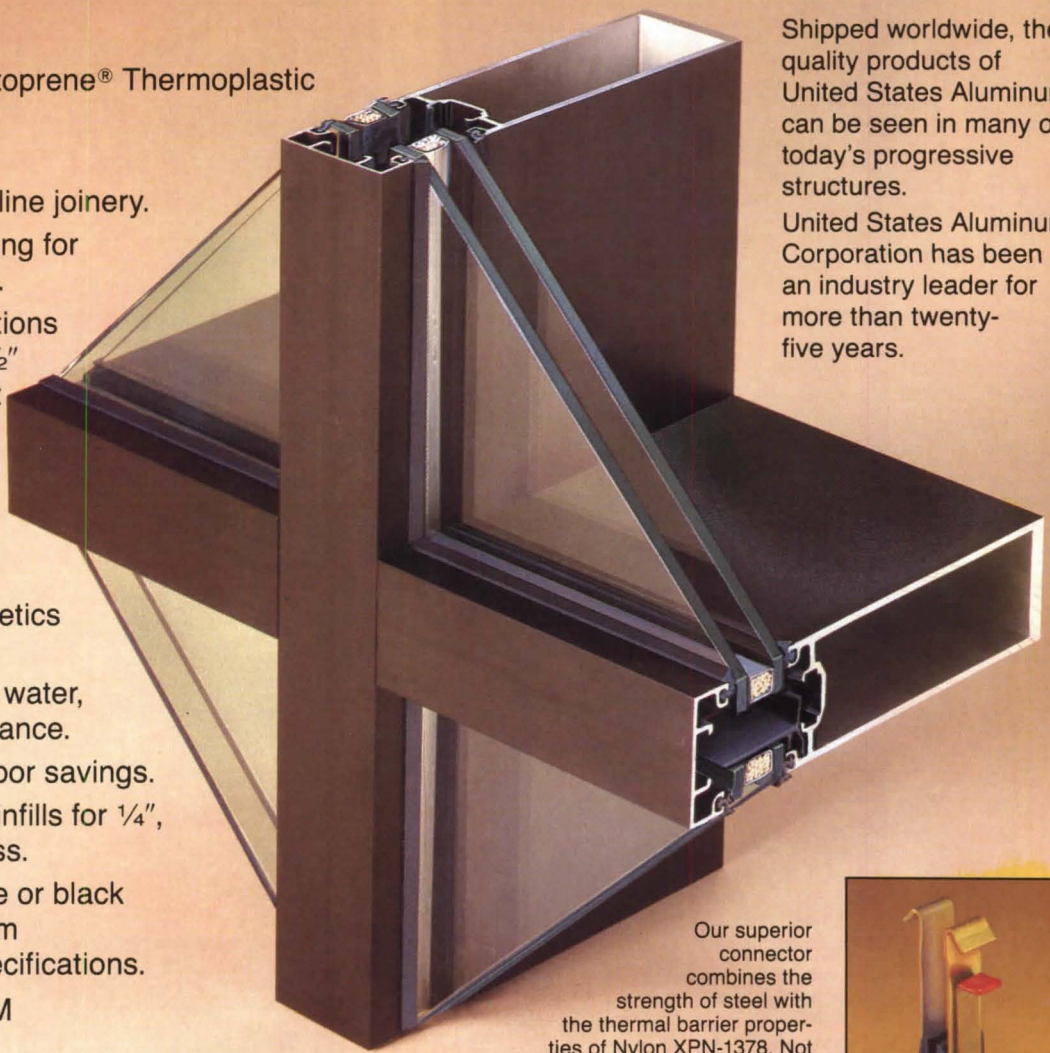
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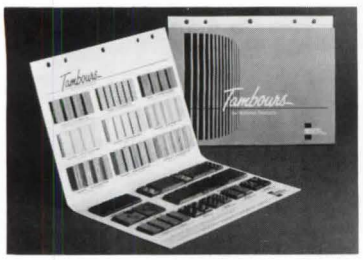
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Tambour samples, both conventional and Class A rated flame-retardant, are displayed on a wall chart. They include wood veneers, solid woods, brushed and polished metals, and high-pressure laminates. Custom designs and species are also available. National Products, Inc.
Circle 206 on reader service card

'Where to Buy Hardwood Plywood & Veneer' is a tabular listing of hardwood plywood manufacturers by name and location, noting species manufactured, specialty items, glue type, and maximum sizes available. A second section lists veneer manufacturers, veneer thickness and length, method of sawing, and species manufactured. The lists include international manufacturers, and adhesive and finish manufacturers. The directory, which is $2 to nonmembers, can be ordered from the Hardwood Plywood Manufacturers Association, 1825 Michael Farraday Dr., P.O. Box 2789, Reston, Va. 22090.

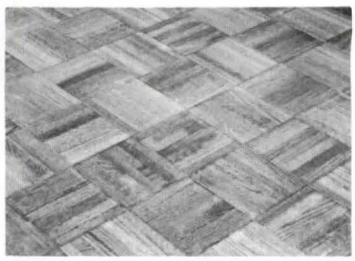
Fancy cuts red cedar shingles brochure illustrates, in color, interior and exterior applications of western red cedar shingles on walls, ceilings, and roofs. There are nine patterns to use alone or in combination. The four-page brochure includes suggested specifications. Shakertown Corp.
Circle 207 on reader service card

Columns catalog illustrates and describes plain and fluted wood shafts and capitals in several styles, molded of composition, with a wood plug to transmit loads directly to the column. The catalog includes tables of sizes and ordering and installation information. Somerset Door & Column Co.
Circle 208 on reader service card

Oak flooring brochure explains the durability of oak, its insulating characteristics, and its use as strips, planks, blocks, and parquetry. According to the information provided in the eight-page brochure, there are 20 species of oak and four grades: clear, select, No. 1 common, and No. 2 common. Oak Flooring Institute.
Circle 209 on reader service card

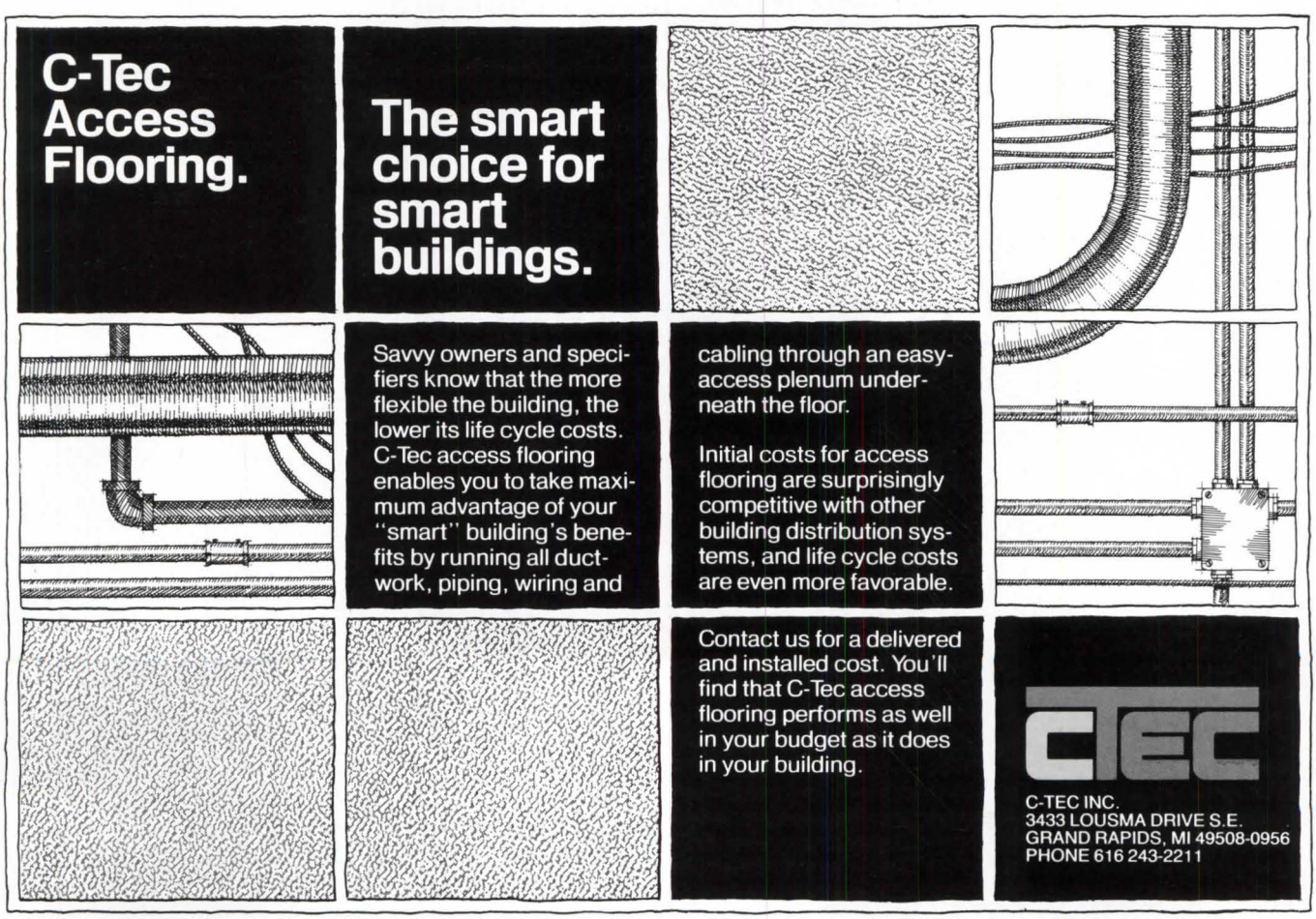
Marlite linear wood ceilings are hardboard with Douglas fir, western hemlock (available as Class A fire-rated material), western red cedar, and California redwood look. Planks are 3½" wide, ½" thick, in random lengths of 6 to 16 feet. The ceilings, which are fastened with a patented clip system, can be applied to new or existing ceiling grids. Masonite Corp.
Circle 210 on reader service card

Staircases brochure illustrates, in color, circular, spiral, and straight-run staircases. Standard circular stairs have an 8-foot radius; spiral stairs are 4 feet, 5 feet, 5 feet-4 inches, and 6 feet in diameter. Custom stairs also can be provided. Drawings show circular and spiral stairs, rail profiles, and balusters available. Specifications are included. Arcways, Inc.
Circle 211 on reader service card



The Natural Collection of hardwood floors consists of ¾-inch solid oak plank, ⅜-inch laminated oak plank, ¾-inch and 5/16-inch solid oak parquet, and ⅜-inch laminated oak parquet. Parquet series are glued down. Planks, some of which are pegged, can be glued or nailed. Bruce Hardwood Floors.
Circle 212 on reader service card

Wood Product Information folder lists publications available, with brief descriptions, and prices where applicable. Categories include those for the home builder and remodeling trade, technical books, product catalogs, and a series providing information for the specifier. Western Wood Products Association.
Circle 213 on reader service card
[*Continued on page 162*]

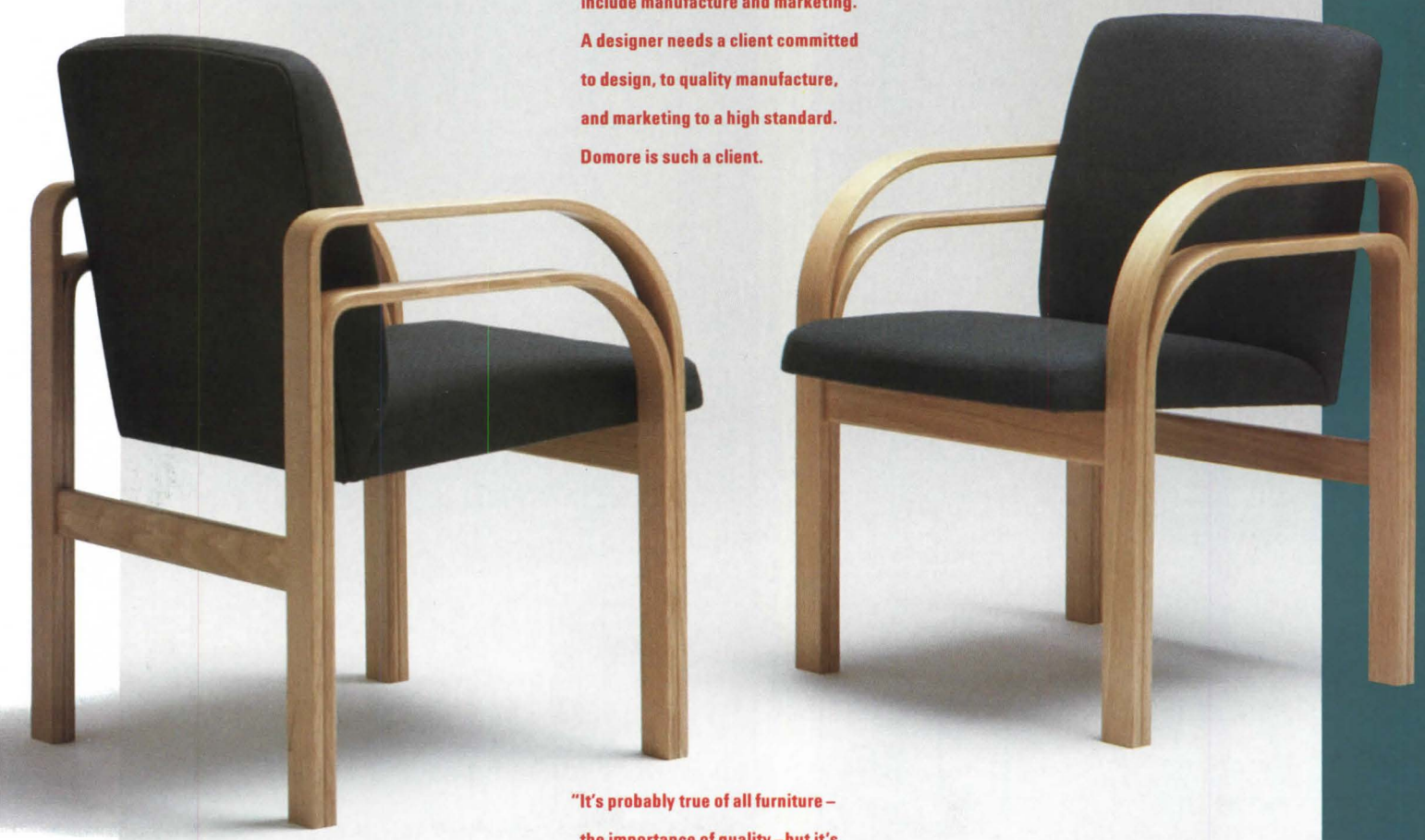


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"I work with wood simply because I know it best, I love it most. I work almost exclusively in laminated wood because it does give you certain advantages in creating forms that have a little bit more uniqueness, perhaps, than non-laminated wood. I arrived at the form for the *Strada* chair without too much difficulty. What followed was refinement.

"At a certain point in the development of a design the concerns widen to include manufacture and marketing. A designer needs a client committed to design, to quality manufacture, and marketing to a high standard. Domore is such a client.

Robert DeFuccio's *Strada* chair – A love affair with wood.

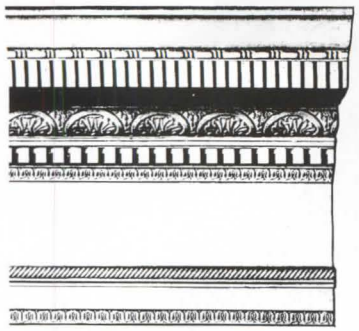


"It's probably true of all furniture – the importance of quality – but it's particularly true of wood furniture. You create a little detail and you want that detail to be executed well and crisply and sharply and it makes all the difference in the world. You look at a piece – the details denote quality or sloppiness. There's nothing in between. Finishes are so critical to a design. I look to Domore for chairs carefully crafted, by people with skills and concern, because *Strada* is my baby." – R. DeF.

Circle **No. 360**

Domore

2400 Sterling Ave, P O Box 1289, Elkhart, Indiana 46515, Tel 219 293 0621



'Driwood Period Mouldings in Ornamental Wood,' Vol. 1, illustrates mouldings for panels, cornices, pilasters, chair rails, and ceiling panels. The 36-page catalog also shows the mouldings in use in room settings. It provides projection and height dimensions and drawings of moulding profiles. For a copy of Vol. 1, send $3 to Driwood Moulding Company, P.O. Box 1729, Florence, SC 29503-1729.

'Fine Custom Cabinetry' is shown in three brochures: Design Group 42 covers traditional styling wood cabinets, seating, and tables for any room (72 pages); a folder shows drawings of wall and base units, including dimensions, and color photos of the styles offered; and Design Group 84 (20 pages) shows cabinets of generally contemporary styling. The brochure package is available without charge by letterhead request to: Dept AA, Wood-Mode, Wood-Metal Industries, Inc., Kreamer, Snyder County, Pa. 17833.

'Southern Pine Use Guide' presents background information about southern pine production and use, lumber standards, grading, and seasoning. Tables in the 20-page guide describe grades, design values, and grades recommended for specific applications. Suggested specifications are included. Southern Forest Products Association.
Circle 214 on reader service card

Wood moulding directory lists products and services offered by member companies, with addresses, phone numbers, and key personnel. The products and services section provides information about wood species, types of moulding, and other products available. For a copy, send $2.50 to The Wood Moulding & Millwork Producers Association, P.O. Box 25278, Portland, Oreg. 97225.



Redwood landscape guide provides ideas and technical information about redwood decks, shelters, planting, seating, and fences for residential and commercial applications. Included in the eight-page color brochure are tables on deck spans, lumber sizes, charts on redwood finishes, and nailing patterns. The guide is available for 60¢ from the California Redwood Association, 591 Redwood Highway, Suite 3100, Mill Valley, Calif. 94941.

Lasting Impressions exterior and interior wood and wood-and-glass doors are handcrafted. They are shown in color in a 16-page brochure that includes a specification chart showing available woods and glass and dimensions for exterior and interior doors and side panels. International Wood Products.
Circle 215 on reader service card

'Architectural Woodwork Quality Standards, Guide Specifications and Quality Certification Program' defines architectural woodwork terminology; provides tests against which the quality of work can be measured; provides standards that ensure that competing bidders are on an equal basis; and provides a logical system of reference specifications. The guide is $10, which includes shipping and handling. Prepaid orders should be sent to The Architectural Woodwork Institute, 2310 S. Walter Reed Dr., Arlington, Va. 22206.

Solid oak flooring, shown in a four-page brochure, comes in three different finishes, eleven colors, and with three different backings. A chart compares the three groups and indicates areas of recommended use: residential, light commercial, and heavy traffic. Technical information is provided. Hartco, Tibbals Flooring Company.
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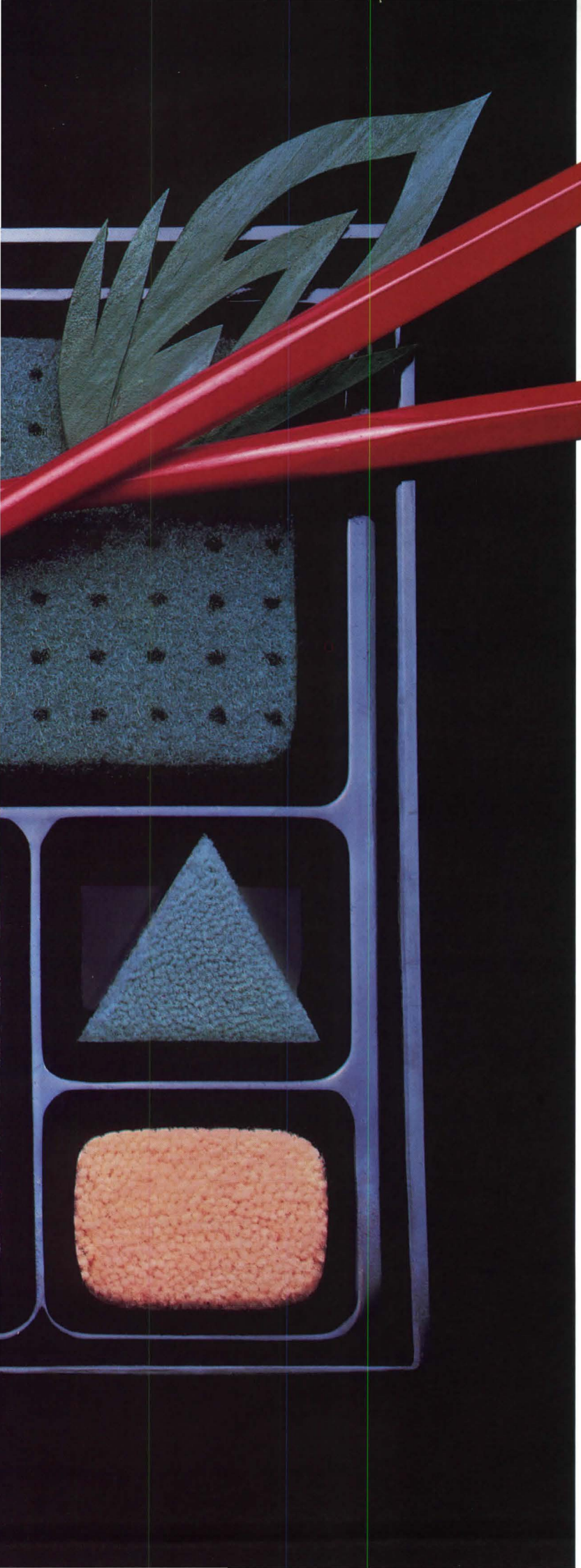
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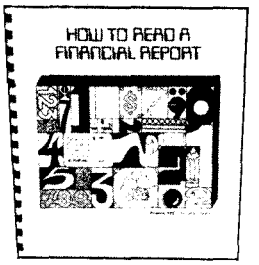
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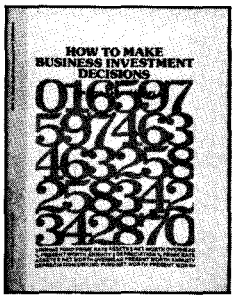
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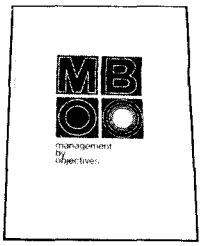


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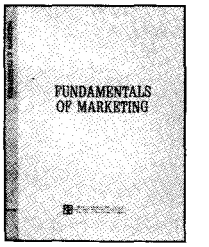


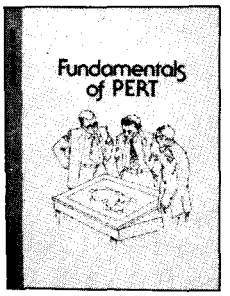
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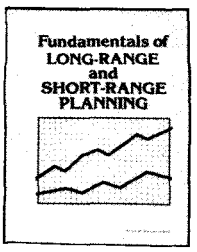


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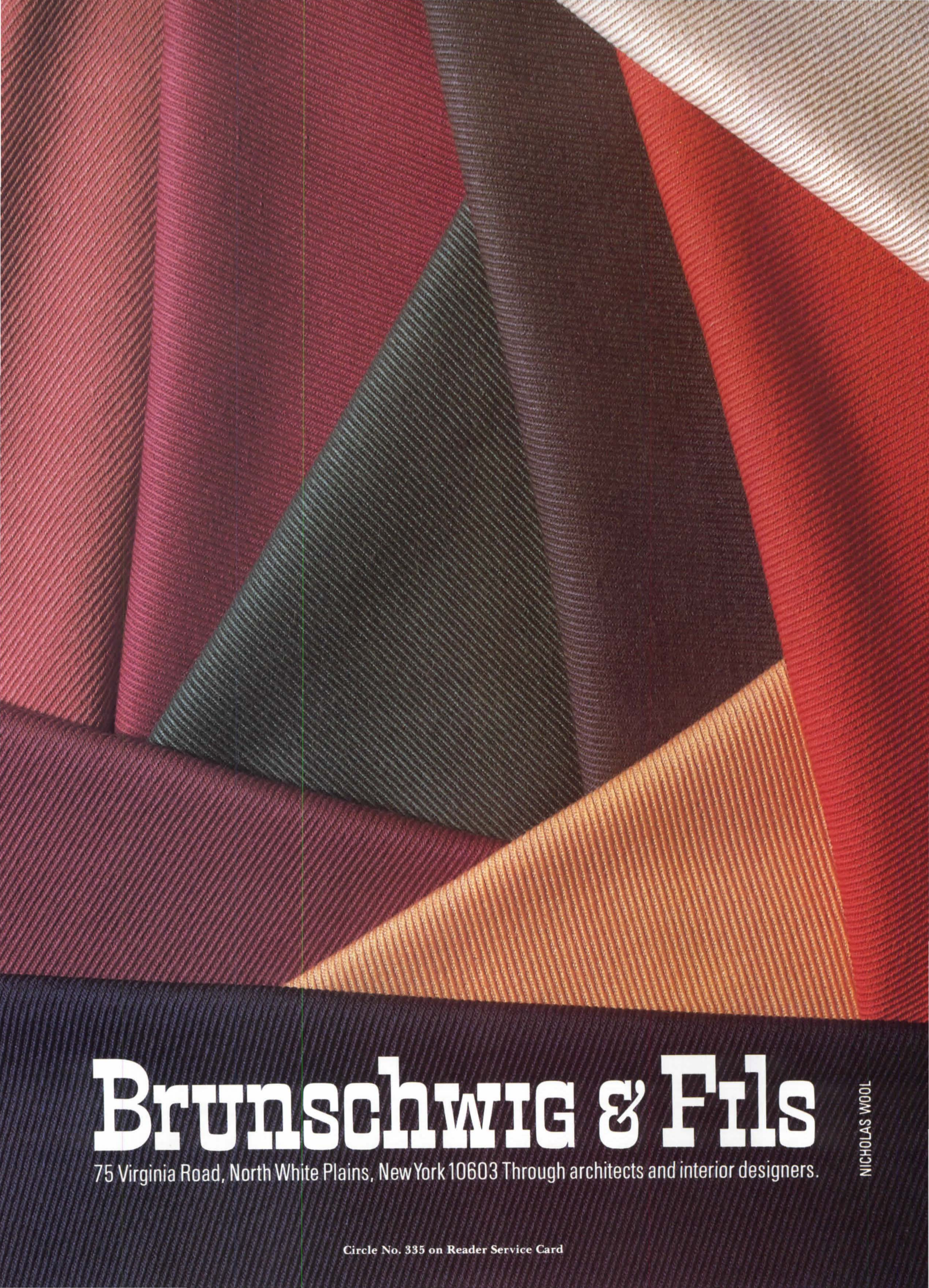
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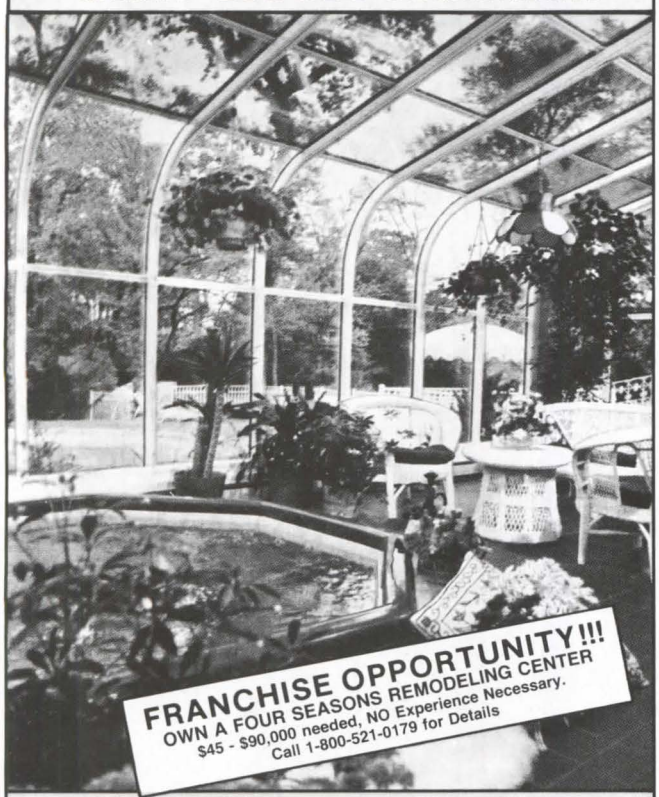
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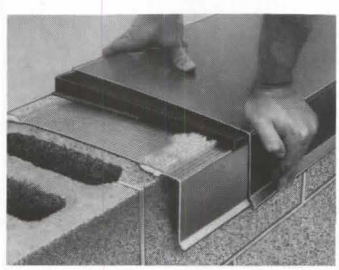
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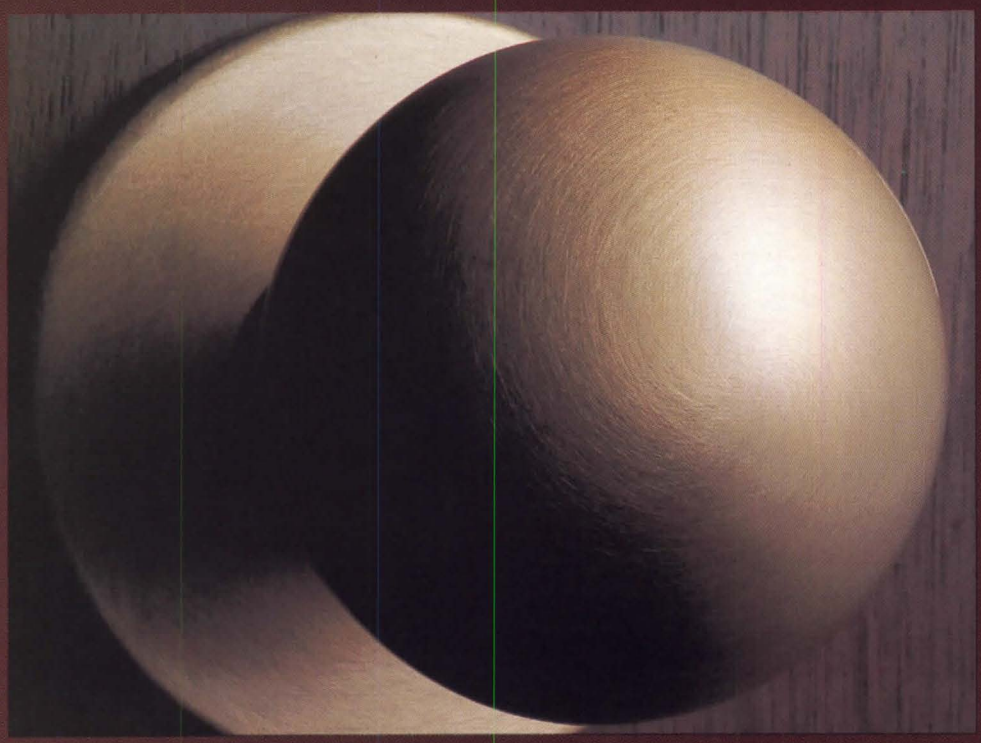
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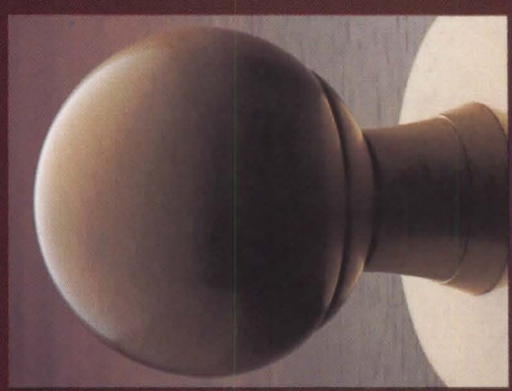
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It happens on October 10: The International Design Center, New York, opens its doors for the very first time. We invite you to join us and celebrate this exciting preview of the world's largest, most prestigious design center.

The preview opening of Center Two—one-half million square feet of showroom space in a spectacular atrium building designed by Gwathmey Siegel & Associates—marks the completion of the first stage of the transformation-in-progress of four unique buildings into a true design center offering two-and-one-half million square feet of unparalleled space for the interior furnishings industry. And this October, IDCNY will be filled with exhibitions, openings, seminars and parties.

At Center Two, you'll see the new showrooms of more major companies than at any other design building in New York City, including those of charter tenants Alma Desk, Fixtures Furniture, Howe Furniture, Myrtle Desk and Tuohy. You'll also see product presentations by Artemide, Brayton, Bright Chair, Domus Italia, Fuller Contract Accessories, Helikon, Hickory Business Furniture, IPI/Innovative Products for Interiors, Kinetics, Knoll International, Metropolitan Furniture, Ron Rezek Lighting + Furniture, and Xception Design.

After you've visited the showrooms, you'll want to see the landmark exhibition "The Work of Afra and Tobia Scarpa, Architects and Designers," sponsored by the Benetton Company. The achievements of this Italian husband-and-wife team over the past 25 years are highlighted in a remarkable exhibit of over 70 pieces. The exhibition, including lighting fixtures, furniture, accessories and architectural designs makes its U.S. debut at IDCNY.

Center Two: The Preview Opening

October 10, 11 and 12, 1985

New Showrooms

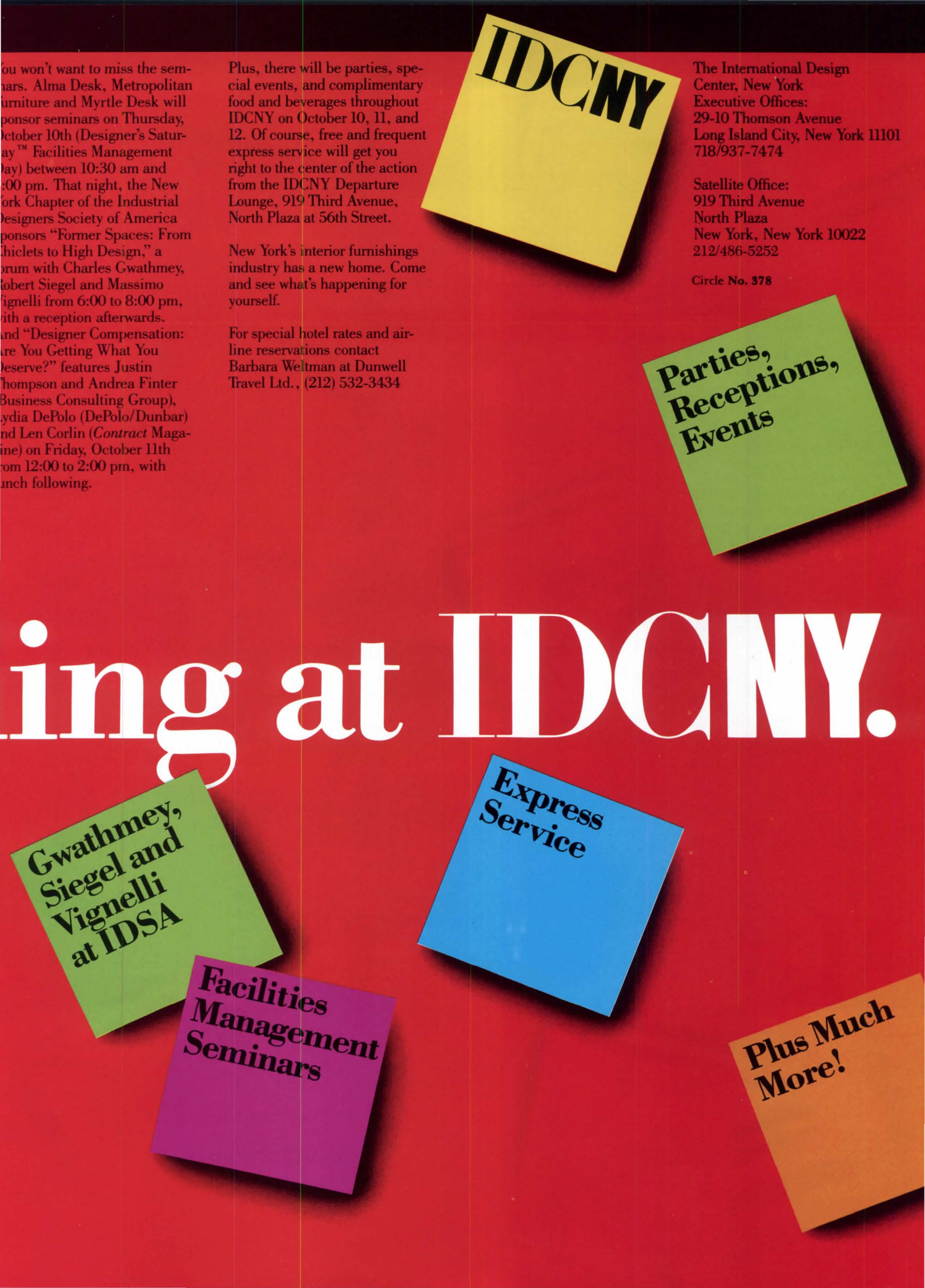
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Designer Compensation Seminar

Afra and Tobia Scarpa Exhibit

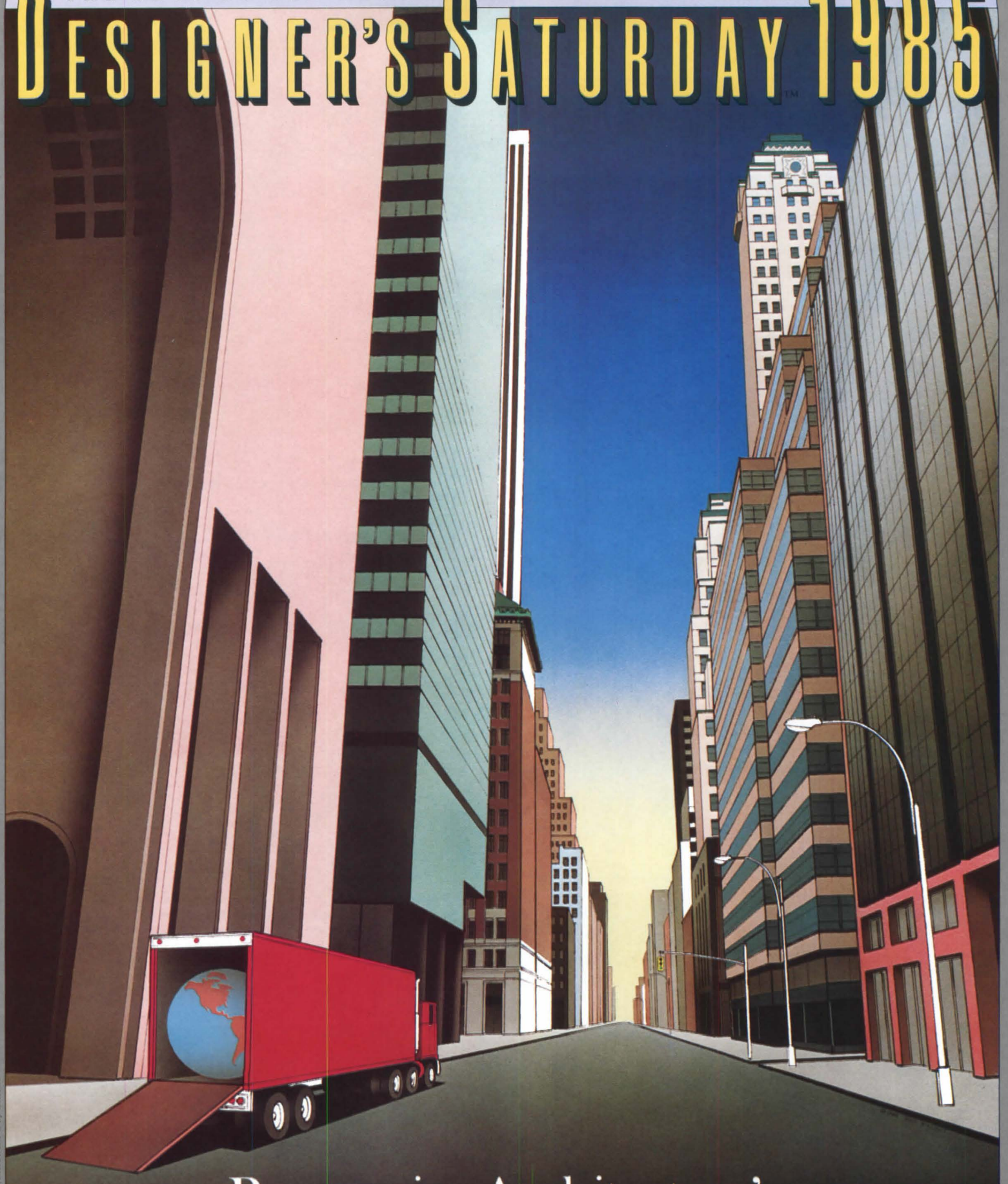
Product Displays


ou won't want to miss the sem-
ars. Alma Desk, Metropolitan
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onsor seminars on Thursday,
ctober 10th (Designer's Satur-
ay™ Facilities Management
ay) between 10:30 am and
:00 pm. That night, the New
ork Chapter of the Industrial
esigners Society of America
onsors "Former Spaces: From
hiclets to High Design," a
rum with Charles Gwathmey,
obert Siegel and Massimo
ignelli from 6:00 to 8:00 pm,
ith a reception afterwards.
nd "Designer Compensation:
re You Getting What You
eserve?" features Justin
hompson and Andrea Finter
Business Consulting Group),
ydia DePolo (DePolo/Dunbar)
nd Len Corlin (*Contract* Maga-
ine) on Friday, October 11th
om 12:00 to 2:00 pm, with
nch following.
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Introduction

DESIGNER'S SATURDAY 1985

The 18th annual Designer's Saturday takes place this year on October 10, 11, and 12. Fifty-six manufacturers (five more than last year; new members include Fixtures, Hiebert, Kittinger, Myrtle Desk, and Zographos), will open their New York showrooms to designers and architects, providing usually desk- and drawing board-bound professionals with the opportunity to see new products firsthand.

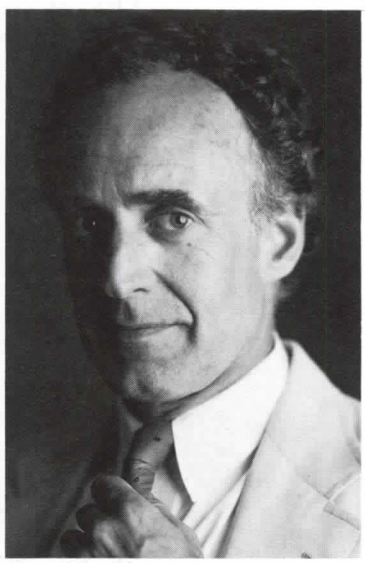
The event begins on Thursday, October 10, with Facilities Management Day. Unlike last year, there is no morning seminar. Instead, there will be one-hour presentations in all the showrooms throughout the day. Sessions begin at 9:00 A.M., 10:30 A.M., 1:30 P.M., and 3:00 P.M. Lunch will be served in the showrooms at 12 noon. The day ends with a cocktail reception, 5:30–7:30 P.M., at the AT&T Building, 550 Madison Avenue at 56th Street. The reception is open to facilities executives and designers with $25 admission tickets (available with coupon and through showrooms).

On Friday, October 11, the evening seminar "Critics' Choice 1985" takes place at the Great Hall of The Cooper Union, Third Ave. at 7th Street, from 5:30 to 9:00 P.M. Author and editor C. Ray Smith will moderate a panel whose members include Stanley Abercrombie, Editor, *Interior Design;* Owen Edwards, Design Writer, *California;* Beverly Russell, Editor-in-Chief, *Interiors;* Michael Sorkin, Architecture Critic, *The Village Voice;* and Pilar Viladas, Senior Editor, *Progressive Architecture.* Admission tickets are $10 with coupon or through showrooms. The panel will be preceded by a multiple-image presentation of projects they have selected, and followed by a cocktail reception, sponsored by the A & D Building.

The evening of Saturday, October 12, Designer's Saturday finishes off with a grand finale and gala reception at the Metropolitan Museum of Art, Fifth Avenue at 82nd Street, 7:00 to 9:00 P.M. There will be a buffet and bar in The Great Hall, drinks and dancing beside the Temple of Dendur, and refreshments and relaxation in the American Wing Courtyard. In addition, partygoers will have a preview of two new exhibits: *Liechtenstein: The Princely Collections,* and *India!,* a show of 14th- to 19th-Century Indian art. The $15 admission tickets are available through all member showrooms, or at the Museum on Saturday night.



C. Ray Smith



Owen Edwards

- A museum and restaurant roundup and information on airlines and hotels offering Designer's Saturday discounts appears on p. 9DS.



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Visit the Steelcase and Stow & Davis showrooms
during Designer's Saturday, October 10, 11, 12.



Facilities Management Day

Speaker/Firm	Time/Location/Subject
Robert Worrell, *President,* **Worrell Design**	10:30, 1:30 & 3:00 All-Steel *Now Really, Who Are We Designing the Office for Anyway?*
Anthony Gallucci, *Manager, Furniture Standards,* **Dean Witter Reynolds**	9:00 & 10:30 Alma Desk *A Positive Approach to Standards Programs*
Michael Pinto, *Vice President and Chief Operating Officer,* **ISD, Inc.**	1:30 Alma Desk *When to Use or Reuse Building Standard Materials*
Carolyn Brooks, *Vice President, Design,* **ISD, Inc.**	3:00 Alma Desk *Alma Showroom: A Case Study in Design*
Howard Yarme, *Independent Consultant*	9:00 & 3:30 American Seating Co. *New Ideas in Facility Planning*
Nicholas Wallace, *Facilities Designer,* **AMF Bowling Products Division**	10:30 & 3:00 Arconas *Using Human Factors to Boost Revenue*
Ann Kale, *Lighting Consultant and Designer,* **Wheel-Gersztoff Associates**	10:30 Artemide *Lighting Design in the Corporate Image*
James Nuckolls, *President,* **Luxco Limited**	9:00 Atelier International *Task Lighting for CRTs*
Linda Smith & Lucy Pacelli, *Design Specialists, Telecommunications,* **The Wilke Organization**	9:00 & 3:30 Beylerian *"Intelligent" Buildings: How to Tailor Telecommunications Systems to Your Real Needs*
Ward Bennett, *Designer,* **Brickel Associates**	10:30 Brickell Associates *The Process and Presentation of Furniture Design in the '80s*
Warren Platner, *Principal,* **Warren Platner Associates Architects**	10:30 CI Designs *The Environmental Impact of Quality in the Workspace*
Roger Williams, *Microcomputer Systems Analyst,* **Corry Jamestown**	9:00, 10:30, 1:30 & 3:00 Corry Jamestown *The Impact of the CAD System on Reconfiguration, Inventory Control & Installation*

Speaker/Firm	Time/Location/Subject
C. Jaye Berger, *Attorney*	1:30 Dunbar *Looking at Interior Design Contracts from Both Sides of the Fence*
Patty Younts, *IBD Color Researcher,* **Design Consultants, Lexington, Ky.**	10:30 & 1:30 GF Furniture *Viva Color: The Ultimate Sales Tool*
David Wales, *Senior Designer, &* ***Joanne Newbold,*** *Vice President,* **Walker/Group**	10:30 Gunlocke *How to Combat "User Indifference"*
Jan Grice, *National Director of Design & Planning,* **Price Waterhouse**	1:30 Gunlocke *Can You Maintain Diversity Using a National Furniture Contract?*
Henry deCillia, *Principal,* **Henry deCillia Associates**	10:30 Harter *Designing the Integrated Office*
Stephen Binder, *Vice President, Facilities Management,* **Citibank**	10:30 & 1:30 Haworth *Developing Corporate Standards*
Marvin Affrime, *President,* **The Space Design Group**	10:30 & 1:30 Helikon *Furniture Selections for a Major Institution: How, When, Where & Why?*
Gere Picasso, *Staff Manager,* **Environmental Design & Resources**	10:30 & 3:00 Hiebert *The Work Environment and How it Affects Productivity*
Robert Brandt, *Director of Programming and Facility Management Services,* **Haines Lundberg Waehler**	3:00 iil International *Building a Corporate Image: More Than Just a Logo*
Anthony Pedalino, *Vice President, Materials & Services,* **NBC**	10:30 & 1:30 Intrex *Facilities Management: Coming Out of the Closet*
Massimo Vignelli, *President,* **Vignelli Associates**	9:00 & 10:30 ICF *Corporate Identity Programs: Do You Need One?*
Judy Swanson & Randolph Gerner, *Partners,* **Kohn Pedersen Fox Conway Associates**	10:30 & 1:30 JG Furniture *The User-Friendly, High-Tech Office Environment*
John Peter Barie, *Partner,* **Swanke Hayden Connell Architects**	9:00 Kimball & Artec *How Real Estate Trends Create Architecture*

Speaker/Firm	Time/Location/Subject
Carl Brosius, Mitchell Cohen, *Vice Presidents,* **Griswold, Heckel & Kelly Associates**	10:30 Kimball & Artec *The Smart Building & What It It Isn't*
Richard Rosan, *President,* **The Real Estate Board of New York, Inc.**	1:30 Kimball & Artec *How Real Estate Trends Affect the Buying Power of the Large Corporation*
Moderator: *Raymond Steventon,* *Vice President, KnollOffice.* **Panel: *Margo Grant,*** *Vice President & Managing Principal,* **Gensler Associates; *Bruce Jahnsen,*** *Staff Vice President, Corporate Facilities,* **Nabisco**	10:30 & 1:30 Knoll International *Panel Discussion: Movable Wall vs. Dry Wall*
Franklin Becker, *Associate Professor, Department of Design & Environmental Analysis,* **Cornell**	10:30 & 1:30 Krueger *The Issue in Office Design is Control: Learn How to Share and Manage It*
Moderator: *Ralph Caplan,* *Author of* By Design. **Panel: *Cecil Williams,*** *Director,* **Facilities Management Institute; *Clark Malcolm,*** *Communications Manager,* **Facilities Management Institute; *Gerald Hubbard,*** *Manager Facilities Planning,* **Portland General Electric Co., &** *President,* **International Facilities Management Association.**	10:30 Herman Miller *A Dialogue: The Work Environment: How Negotiable Is It?*
Andrew Belschner, *Principal,* **Andrew Belschner & Associates**	10:30 Metropolitan *How Color Affects the Interior Environment*
Brian Kane, *Vice President Design,* **Metropolitan Furniture**	1:30 Metropolitan *Are Office Products Designed With You in Mind?*
William Brown, *Vice President, Design Principal, and* ***Phillip Olson,*** *Vice President, Office Director,* **CRS Sirrine**	10:30 & 1:30 Modern Mode *Designing Offices for Lawyers & Accountants*
Neville Lewis, *President,* **Neville Lewis Associates**	3:00 Myrtle Desk *The Importance of Team Interaction for Successful Projects*

Speaker/Firm	Time/Location/Subject
David Estreich, *Principal,* **David Estreich Architects**	1:30 & 3:00 Pace Collection *Hierarchy in Corporate Design: What's Really Important*
Harry Lassiter, *Vice President Marketing,* **ISD, Inc.**	10:30 & 3:00 Harvey Probber *Purchasing Services: How the Client Benefits*
Basil Carter & Susan Ecker, **Basil H.M. Carter, Architects**	1:30 Shaw-Walker *Making the Transition from Traditional to Open Plan Systems*
Timothy Walker, *President,* **Walker Associates, Inc.**	10:30 & 1:30 Stow & Davis *The Executive Office: Managing Information for Greater Efficiency*
To Be Announced	9:00 & 1:30 Steelcase *The Role of Facilities in Corporate Strategy*
Facilities Management Programs Dept., **Steelcase**	10:30 & 3:00 Steelcase *Steelcase Facilities Management Services*
Marion Marshall, *Vice President Canada/President U.S.,* **Marshall-Cummings & Associates**	9:00 & 1:30 Stendig International *The Challenge of Designing Corporate Offices in Different Countries*
James Guequierre, *Vice President, Officer in Charge,* **ISD, Inc.**	10:30 & 3:00 Stendig International *The Successful Job Interview: A Two Way Street*
Barbara Weinstein, *Managing Principal,* **The Hillier Group**	10:30 SunarHauserman *Integrated Office Environments*
Robert Vrancken, *Professor, Facilities Management,* **Grand Valley State College, Alandale, Michigan**	10:30 & 1:30 Thonet *More to Design than Meets the Eye: Before, During and After the Design Process*
Michael Brill, *President,* **BOSTI**	10:30, 1:30 & 3:00 Westinghouse *Michael Brill & ASID Present Unexpected Results from Design Research/Design Practice*

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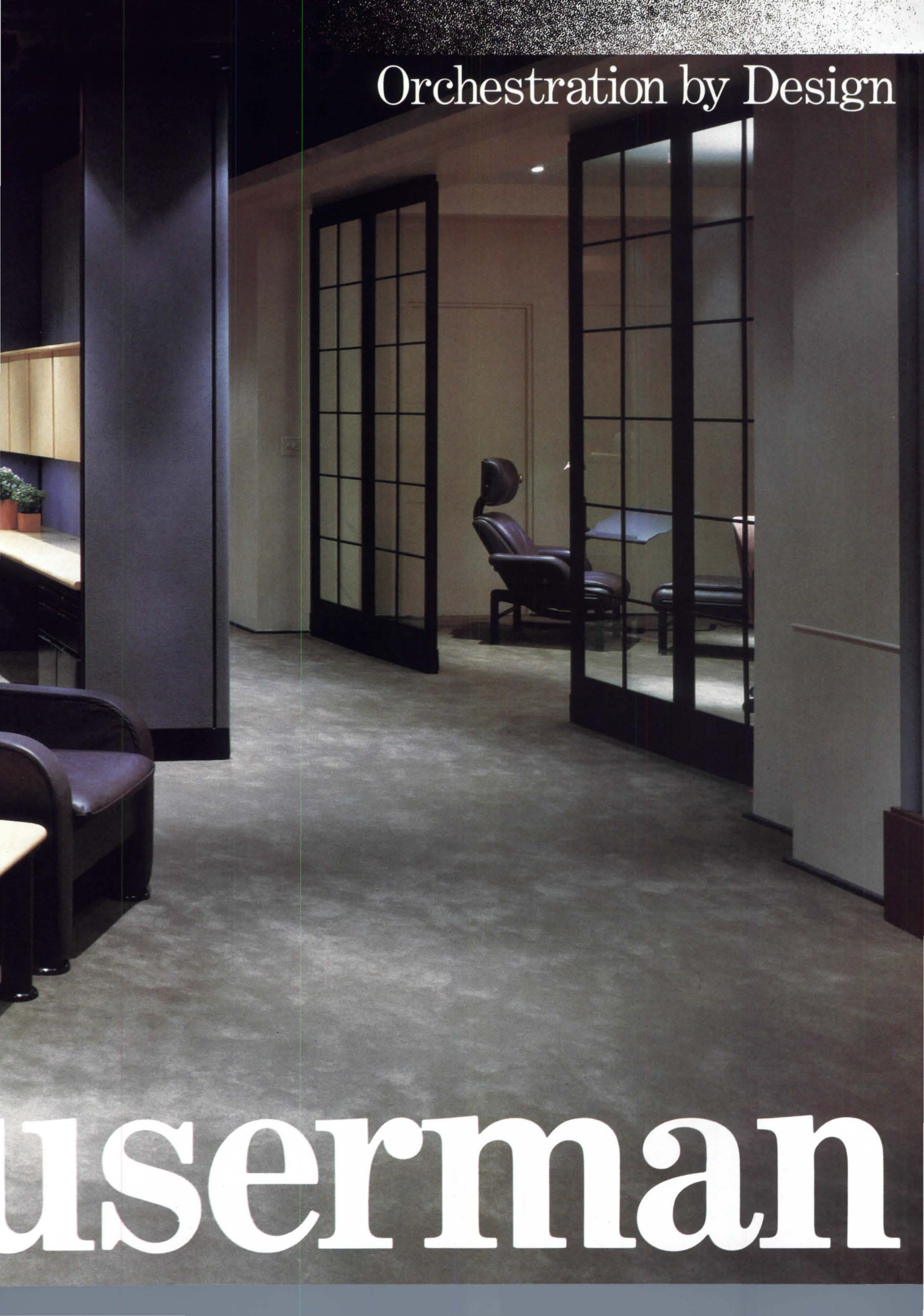
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DESIGNER'S SATURDAY 1985

Museums, Restaurants & Travel Information

Museum Guide

These listings cover the major museums on Manhattan's East Side, a short walk or ride from the hub of Designer's Saturday action. For those with more time, or out in Queens already at the IDC, the ***Queens Museum*** *has a show of contemporary furniture,* Material Pleasures: Furniture for a Postmodern Age. *Call (718) 592-5555 for information.*

Cooper-Hewitt Museum, 2 E. 91st St. *(860-6898). The Cooper-Hewitt is the design branch of the Smithsonian, housed in the former Carnegie mansion. The two fall shows focus on photography and glass, with* Paris Recorded: The Thérèse Bonney Collection *featuring the photos of the woman who founded the first American press photo service in Europe, and* The Modern Spirit: Glass from Finland, *combining pieces from the Cooper-Hewitt holdings and the permanent collection of the Finnish Glass Museum, on view in the U.S. for the first time.*

Guggenheim Museum, 1071 Fifth Ave. at 89th St. *(360-3500). The Guggenheim has three shows up during October. The annual* New Horizons in American Art, *sponsored by Exxon, displays work by emerging American artists. In addition, there are works on paper and paintings by Alfred Jensen, the Guatemalan-born artist whose abstract paintings are based on Goethe's color theories and the numerical and astrological systems of pre-Columbian cultures. Plaster casts by Spanish sculptor Pablo Serrano, known for his organic bronzes, are on view in the Collection Gallery.*

Metropolitan Museum of Art, Fifth Ave. at 82nd St. *(879-5500). In addition to* India! *and* Liechtenstein: The Princely Collections *(which will be open for a special preview at the Saturday night gala; see introduction), the Metropolitan also features a number of smaller exhibitions. Among these are* The Amasis Painter and his World: Vase Painting in the 6th Century B.C. Athens; Keynotes: Two Centuries of Piano Design, *and* The Camera and the Photograph: Images and Light, *a show which examines the interrelationship of technology and photography from the daguerreotype to the Polaroid.*

Whitney Museum of American Art, Madison Ave. at 75th St. *(570-3600). The Whitney opens a major design show,* High Styles: Twentieth Century American Design, *in late September.* High Styles *is the first comprehensive survey of 20th-Century design in this country, and will cover the history of industrial and decorative arts in a series of domestic and office tableaux arranged chronologically. The architecture firm of Venturi, Rauch and Scott Brown will design the settings.*

The Museum of Modern Art, 11 W. 53rd St. *(708-9400). MoMA's big fall show is* Contrasts of Form: Geometric and Abstract Art, 1910–1980. *The paintings on display come from a recent gift of 249 works from the Riklis Collection of the McCrory Corporation and from the museum's collections. They range from Futurist and Constructivist work of the early part of this century through the Moderns to contemporary practitioners such as Frank Stella, Agnes Martin, and Sol LeWitt. A show of new photography will run concurrently.*

Restaurants

A very subjective sampling of what's new on New York's thriving restaurant scene. Please call ahead for reservations, hours, credits cards, etc.

The downtown scene's newest superstar is ***El Internacional,*** *in TriBeCa (219 West Broadway, 226-8131), a mixture of 50s kitsch, 80s new wave, and conceptual art, orchestrated by Catalan artist Antoni Miralda. Go for the tapas (Spanish appetizers) and the blue Margaritas; skip the entrees. For a first-rate dinner, the neighborhood's best bet is still the* ***Odeon*** *(145 West Broadway, 233-0507). Long after most fashionable restaurants lose their glow, this one's better than ever.*

The newest target of the restaurant boom is the East 20s. Its two hottest tickets are ***Positano*** *(250 Park Avenue South at 20th St., 777-6211) which, as its name implies, serves an elegant Italian menu, and* ***Canastel's*** *(229 Park Avenue South, 677-9622). Its menu, also Italian, is more informal, but Canastel's is best known for the trendy crowd that goes there to see and be seen.*

Morgans *(237 Madison Avenue at 37th Street, 689-7401), the small, hip, and attractive hotel owned by Steve Rubell and Ian Schrager of Studio 54 (and now the Palladium) fame, now has a small, hip, and attractive Bar. Warning: as of August, it hadn't yet got a liquor license, but expects one in September. They will gladly order in from a liquor store nearby; the point is that the* nouvelle *American cuisine at Morgans is first-rate.*

Although New York has gone loco over Mexican food, it's still tough to find a Mexican restaurant with a distinctive menu. Not so at ***Rosa Mexicano*** *(1063 First Avenue, at 58th St., 753-7407). It's more expensive than most, but you'll be spared the usual taco-enchilada routine, and the pale-pink frozen Margaritas are pleasantly lethal.*

Third Avenue in the 60s has also seen a new restaurant boom. At ***Alo Alo*** *(1030 Third Avenue, at 61st St., 838-4343), a tall, fancifully designed space, you can mingle with a mix of celebrities and locals who are busy chowing down on Italian food, or, of course, just mingling. Up the street is the* ***Safari Grill*** *(Third Avenue at 65th Street, 371-9090), which, as its name implies, looks suavely tropical, and specializes in grilled foods. Just around the corner on 65th Street is* ***Cafe Marimba*** *(935-1161), a cool, cleverly lighted interior with Barraganesque overtones and a pleasant Mexican menu.*

For those who prefer the quiet of an elegant little restaurant to the ear-splitting din of the usual hangar-sized watering hole, ***Arcadia*** *(21 East 62nd Street, 223-2900) may be just the place. The food is the new American cooking so popular with young chefs, the atmosphere is civilized, and, as one might expect, the prices are not low.*

Finally, no tour of new Manhattan dining spots would be complete without mentioning the Cajun craze. Most of the good Cajun spots are downtown, but the West Side's ***Memphis*** *(329 Columbus Avenue, at 75th St., 496-1840) is a good uptown alternative. This cavernous, minimalist interior is always packed with an appropriately trendy crowd who are enjoying the restaurant's Cajun (and more general Southern) cuisine, which is very good.*

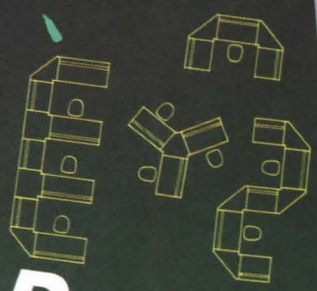
Discounts

Fly ***United*** *or* ***Delta Airlines*** *to Designer's Saturday and save 35%. Call or refer your travel agent to these numbers to get the special rates.* ***Delta*** *customers must book 7 days in advance.*
United: *(800) 521-4041; use Designer's Saturday account number, 562B.*
Delta: *(800) 241-6760; account number U0192.*

Four New York hotels also offer special rates for Designer's Saturday: ***The Barbizon,*** *63rd St. at Lexington Ave., (212) 838-5700, (800) 223-1020, $95 single, $105 twin;* ***The Drake,*** *56th St. at Park Ave., (212) 521-0900 (800) DRAKENY, $165 single, $165 twin; the* ***Helmsley Palace,*** *50th St. at Madison (800) 221-4982, $195 single, $215 twin; the* ***Loews Summit,*** *51st St. at Lexington (212) 752-7000, $109 single, $120 twin.*



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DESIGNER'S SATURDAY 1985



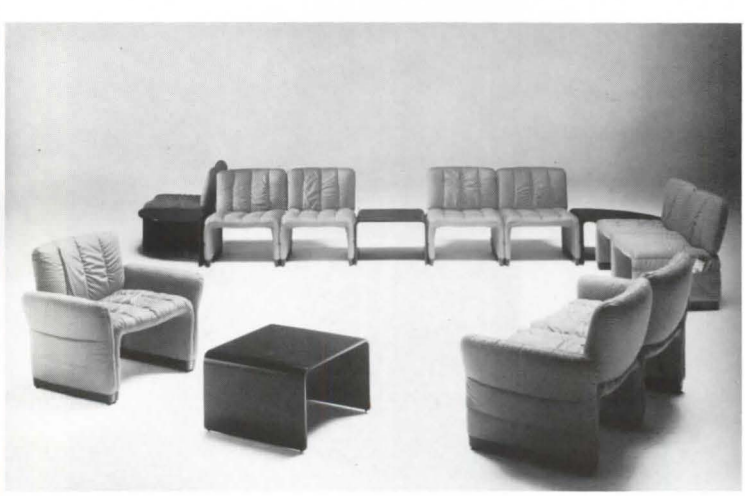
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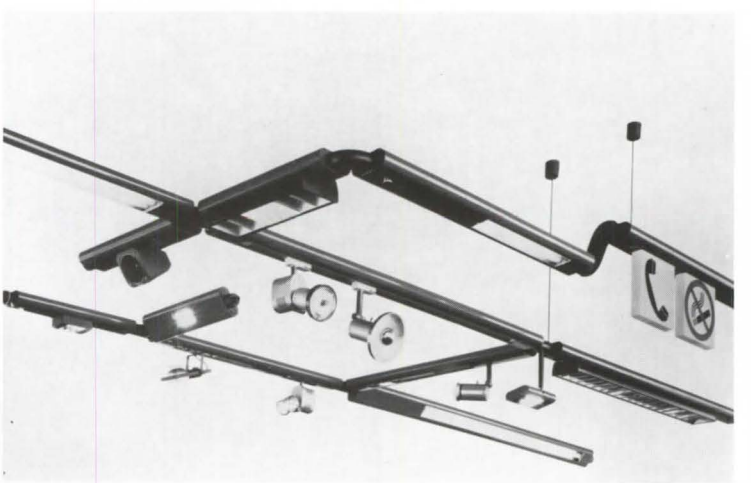
Arconas
The A-T series of chairs, designed by Andre Vandenbueck, provides compact seating for lobbies and lounges. The covers can be changed easily for cleaning or redecoration.
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DESIGNER'S SATURDAY 1985



Artec
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Artemide
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Circle 107 on reader service card



Atelier International
Club, designed by P.G. Ramella, is a versatile reading lamp with a rotating head, adjustable arm, and frosted diffuser. It is available in dark gray with white base or red with dark gray base.
Circle 108 on reader service card



Baker Knapp & Tubbs
Baker Contract features the Serif Collection, with classical detailing. The collection includes seating, desks, credenzas, wall units, and reception area furniture, all available in a wide variety of finishes.
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DESIGNER'S SATURDAY 1985



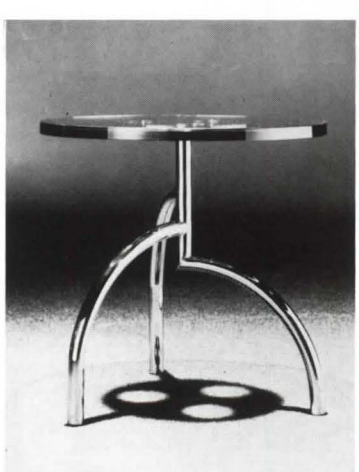
Beylerian
A durable chair suited to outdoor or indoor use, the Halo Chair is available in a textured finish as well as a PVC finish.
Circle 110 on reader service card



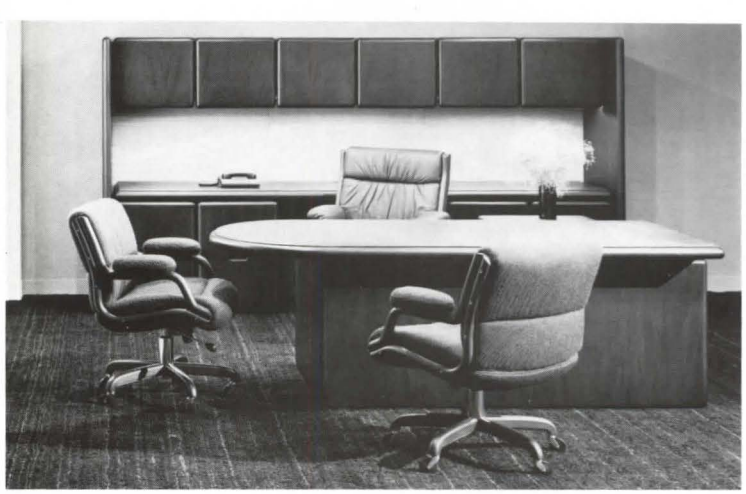
Brayton
New from the Brayton International Collection is Executive Echelon/ Casegoods. Executive offers a complete range of products for upper management levels, among them this executive table desk of wood and leather.
Circle 111 on reader service card



Brickel Associates
The Stave Chair was designed by Ward Bennett with dining or writing in mind. It is hand-sanded and comes in a variety of finishes and fabrics.
Circle 112 on reader service card

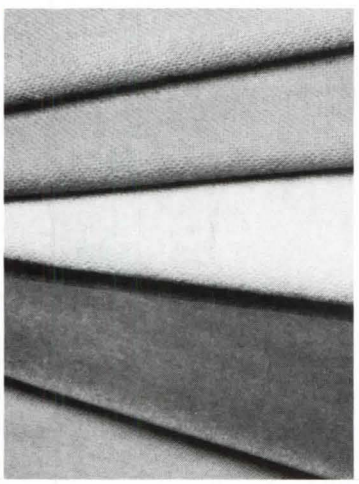


Brueton
The Spider Table is a whimsical occasional table designed by Stanley Jay Freidman. Shown here with a clear glass top and stainless steel base, the Spider Table is also available in Brutone Bronze, or any of 125 colors with a choice of clear or blue-tinted glass.
Circle 113 on reader service card



C I Designs
C I Designs will feature pieces from the Magic Office group designed by Warren Platner. These include a hi-rise credenza, a conference table desk, and seating.
Circle 114 on reader service card

DESIGNER'S SATURDAY 1985



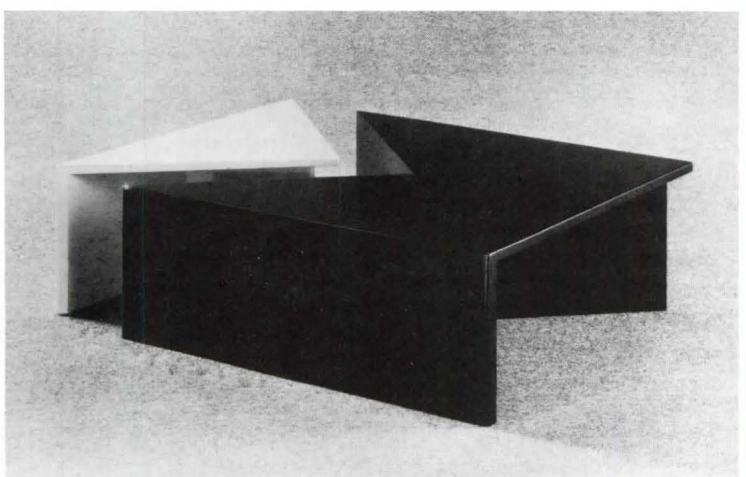
Castelli
Castelli introduces a new textile line selected by GN Associates of New York. The line incorporates many wools and new leathers in a complete upholstery collection.
Circle 115 on reader service card



Corry Jamestown
QQ, a line of office seating created by Robert Taylor Whalen, combines small-scale, durable finishes and modest pricing. Additional QQ products will be introduced at Designer's Saturday.
Circle 116 on reader service card



Croydon
Croydon introduces D'Elegance, a modular executive wood suite. The eight-piece suite, veneered in cherry, includes a table desk, single- and double-pedestal desks in two sizes, two freestanding credenzas, and a freestanding return.
Circle 117 on reader service card



Cumberland
The Triple Table is part of Cumberland's new line of lacquered tables from Holland. The three triangular tables are available in a choice of 16 colors, which can be combined.
Circle 118 on reader service card



Davis
Track, designed by Robert Bernard Associates, is a versatile modular seating system. Individual units can stand alone or assemble into complete seating environments, and a wide range of finishes and surfaces is available.
Circle 119 on reader service card

Alma.

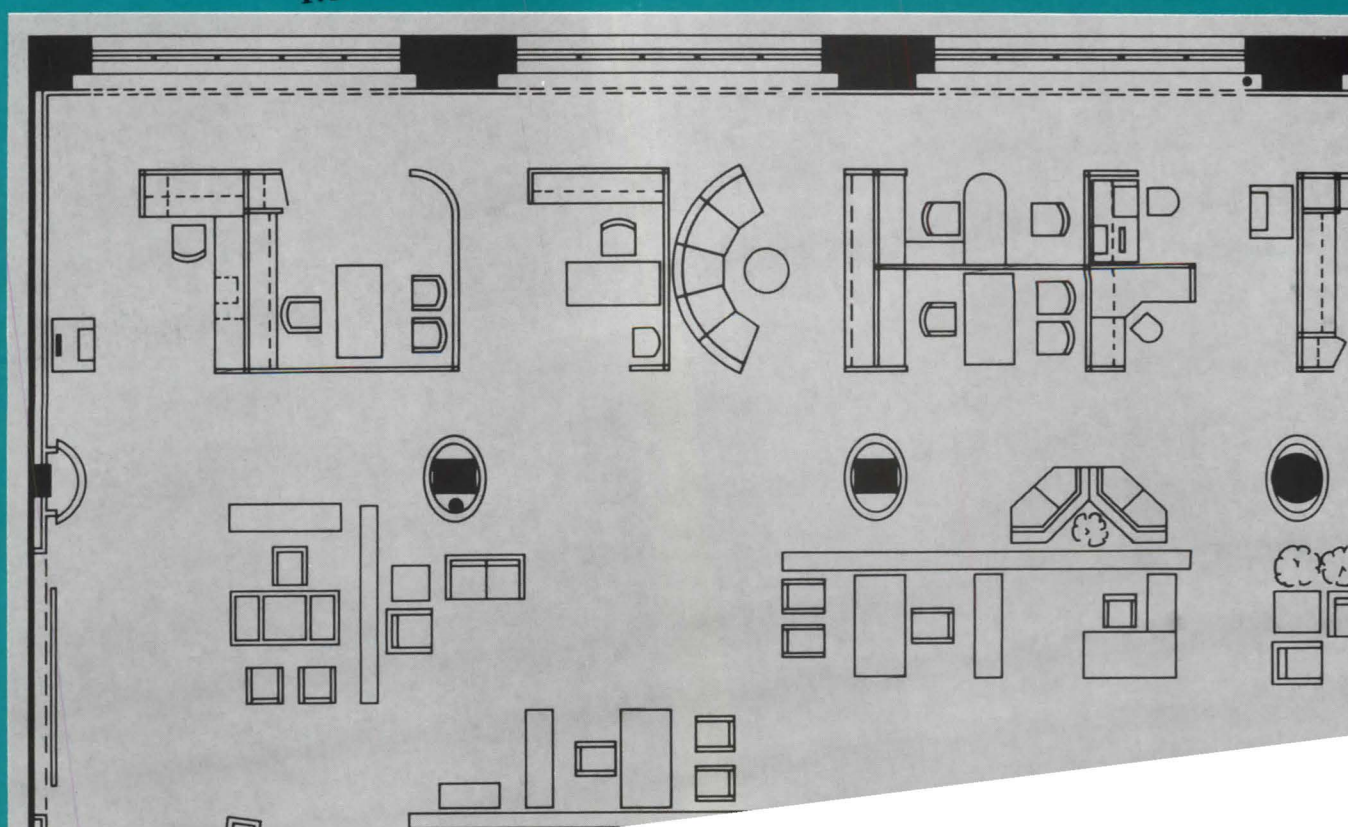
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Ethospace walls are faced with modular tiles, any or all of which may be glazed. So they let the light in. And with floor-to-ceiling and three other heights to choose from, the walls themselves let light in—as much as is consistent with the privacy you need. Equally important, they let space in. Now workplaces that were open solely as a means to productivity are open to increased comfort and pleasure as well.

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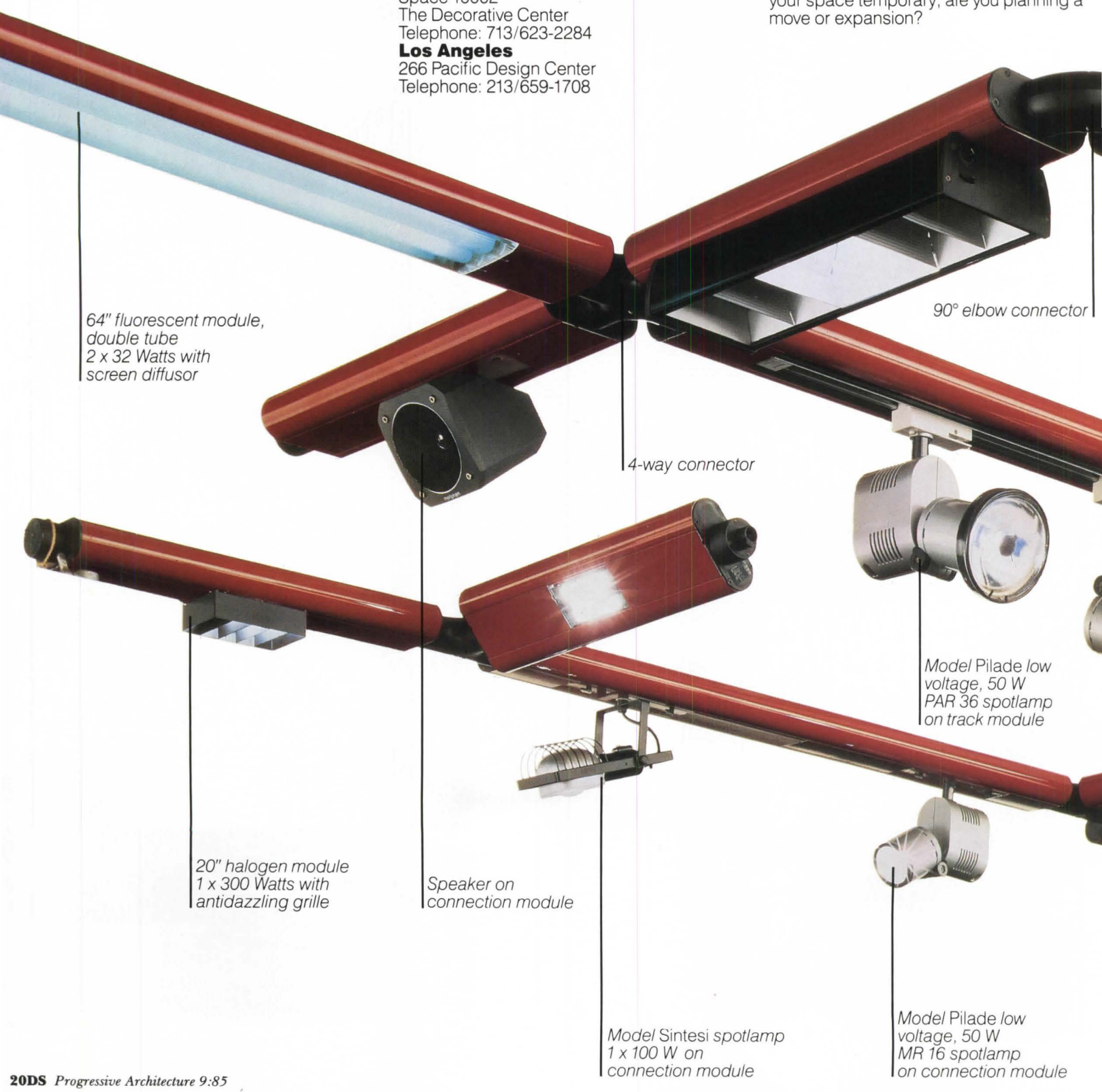
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The Aton Modular Lighting System
Design: Ernesto Gismondi

(UL) Listed

Do functions,use, and personnel change frequently in your space? Has the lighting been poorly planned or forgotten entirely? Is your space temporary; are you planning a move or expansion?



Flexibility Above All

oes your space need more than just reg-
lar fluorescent lighting? Do you need light-
ıg for CRT terminals, indirect lighting,
potlighting, track lighting, halogen lighting,
ıcandescent lighting, signage, electrical
utlets, or loudspeakers?

inally, would you like a lighting system that,
or a change, will enhance the design of
our space?

If your answer to any of these questions is *yes*, Artemide strongly suggests that you take a close look at its Aton Modular Lighting System.

The flexibility of the Aton Modular System lets you adjust its many options to fit the changing needs of your space. Energy efficient and easy to install, the Aton Modular System helps you reduce lighting costs while increasing comfort and productivity.

Artemide can provide for you, free of charge, a computerized layout showing how the Aton Modular System can meet the lighting requirements of your particular space. Would you like a color brochure? Write to Artemide on your letterhead, or circle number **334**





DESIGNER'S SATURDAY 1985



Dunbar
Dunbar introduces the Berne Edition, a new office system designed for both open and traditional office environments. The frame is engineered for total wire management, and is complemented by cabinets and worksurfaces in mahogany solids and veneers.
Circle 120 on reader service card



DUX
Zimba, a shelving system designed by Karl-Erik Cullen, is designed to fit compactly into small office spaces. It is available in white, black, or gray lacquer.
Circle 121 on reader service card



Fixtures Furniture
Rhombus, designed by Gerd Lange, is a complete systems chair, which is stackable and gangable and has optional arms and tablets.
Circle 122 on reader service card



GF Furniture Systems
Syntop, the result of a collaboration between GF and Stoll/Giroflex of Switzerland, is based on the ergonomic research of Etienne Grandjean. Its patented Multamove mechanism allows the backrest to follow the user's every move, ensuring comfortable support for any posture.
Circle 123 on reader service card



Gunlocke
Gunlocke introduces a new line of Computer Resource Furniture for Designer's Saturday.
Circle 124 on reader service card



Hardwood House
Hardwood House will feature the E.S.I.-3 Collection of armchairs at Designer's Saturday. The chairs are available in either open-arm or arm-insert variations and a wide variety of fabrics and finishes.
Circle 125 on reader service card



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The Com System–
a worthy interruption of space.

It's the handsome IBD Gold Award-winning Com Worksurface and Storage System.

Unlike panel-supported systems, the Com System is free-standing and open so one can enjoy the surroundings. In addition, personnel at multi-station configurations can pass information to each other easily and share VDTs.

An important feature that you can't see is important because you can't see it – the channeling for wire management that's uniquely engineered to make this system easy to put into service.

The Com System was designed by F. Frascaroli and C. Biondi for C.O.M., Bologna, Italy, and is distributed under license by Krueger. Write to Krueger, P.O. Box 8100, Green Bay, WI 54308 or call (414) 468-8100 for details on Krueger's Com approach to workspace.

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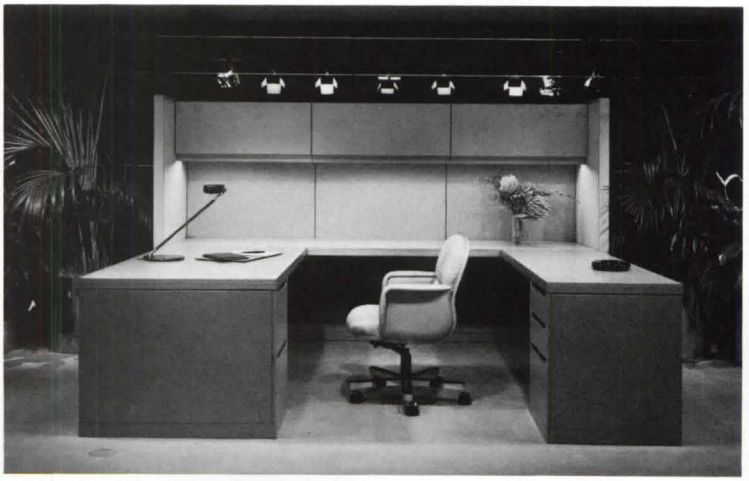
Harter
The Super Task Harter Anthro Chair is intended for executives and managers who do their own information processing. The design, by Jan Kuypers, is based on the posture studies of Dr. A.C. Mandal, and includes a forward-tilt seat control.
Circle 126 on reader service card



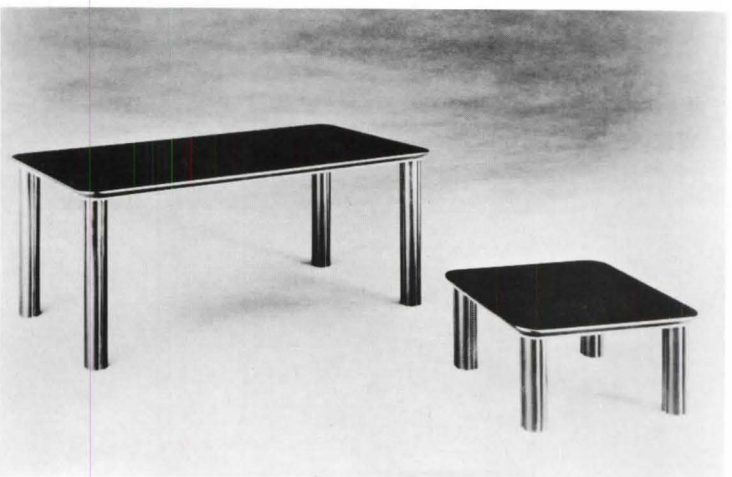
Haworth
The Cygnia Collection is a new wood system designed for the flexible environment of the open office. It is compatible with the UniGroup open office system, but is intended for use by image-sensitive businesses such as law firms, banks, and investment companies.
Circle 127 on reader service card



Helikon
Cameo, a versatile chair designed by Eve Frankl, can be used as a swivel, pull-up, or conference chair.
Circle 128 on reader service card



Hiebert
Hiebert celebrates the opening of its new showroom and first-time participation in Designer's Saturday with the introduction of four new furniture systems, including new developments in the IPA system.
Circle 129 on reader service card



Howe Furniture
The Donahue Table, designed by Tim Donahue, is available in a selection of sizes and heights in rectangular and square models, with either columnar legs or a pedestal base.
Circle 130 on reader service card

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System

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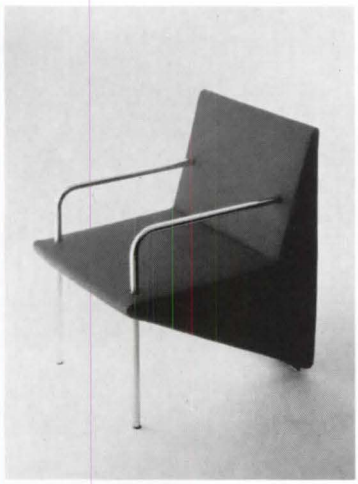

GREAT OFFICES BEGIN WITH MODERN MODE.



Designer's Saturday 1985



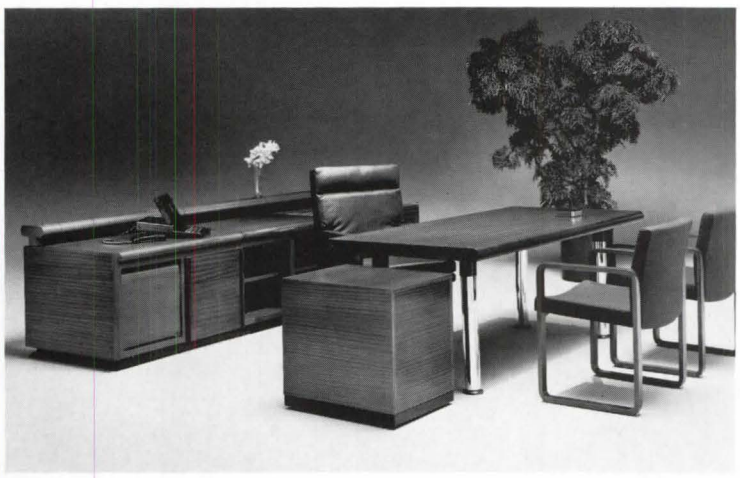
iil International
Tinta, a system of modular, interrelated casegood components, work surfaces, and vertical panels, can be deployed in a number of different configurations.
Circle 131 on reader service card



ICF
Working from fragments of documentation, Giandomenico Belotti has created furniture from sketches by Man Ray, Gerrit Rietveld and Theo van Doesberg for ICF's Homages series. The Man Ray chair is of block polyurethane foam (a material that did not exist when he made the drawing), and the frame is of chromium-plated steel.
Circle 132 on reader service card



Intrex
Intrex introduces a racetrack-shaped, multiveneered table as part of the Twentyniners collection of conference, desk, and dining tables. The top features semicircle veneers atop a split drum base.
Circle 133 on reader service card

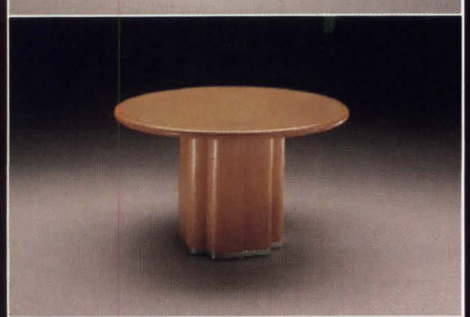


JG Furniture Systems
JG introduces new components for its Powerflex Desk System. These include an offset CRT corner unit, a radius-edge desk series, conference table, and a series of privacy screens and accessory panels.
Circle 134 on reader service card

DAVIS



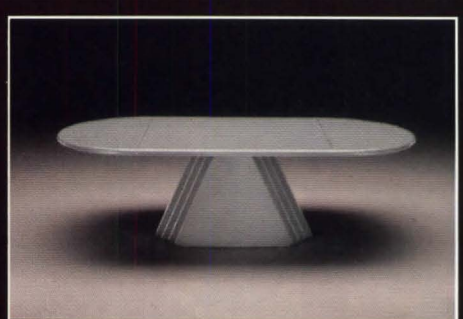




Arrow...Cantilever...Pyramid... Cloverleaf...Beta™... five new base designs for Davis Conference Group. Each was inspired to create a special design theme while still being both functional and versatile.

Conference Group was originally established to help solve the dilemma of designing for the boardroom by offering a number of base designs with multiple top sizes, shapes and edge treatments.

Davis has also added many new accessories, such as lecterns, visuals and wall shelves.



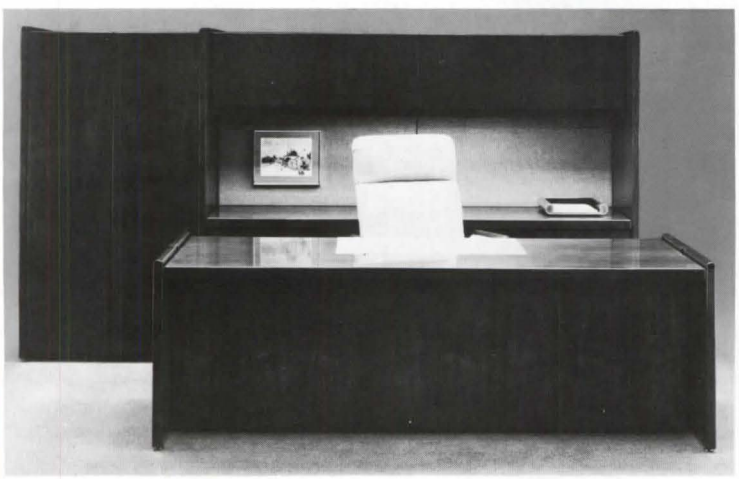


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DESIGNER'S SATURDAY 1985



Kimball
Kimball introduces modifications to the 7500 Series executive work station group. Among the changes are new mirror-sheen catalyzed lacquer finishes.
Circle 135 on reader service card



Kinetics
New from Kinetics for Designer's Saturday is the Desk Mounted Screen System, which incorporates the Powerbeam Desk Concept and allows greater privacy and flexibility.
Circle 136 on reader service card



Kittinger
Kittinger features the Hunt Table Reception Desk with an added element—a new runoff. This extension can be used to accommodate a typewriter or a communications center.
Circle 137 on reader service card



Knoll
The Handkerchief Chair, by Vignelli Designs, is a fiberglass sidechair with a bent steel rod base. Shell colors include red, yellow, white, dark gray, and two light gray Zolotones. It is available in arm or armless versions.
Circle 138 on reader service card



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Start with the classic beauty and warmth of wood, together with a contemporary palette of fabric colors. Add patented task lighting and designed-in compatibility with the needs of the electronic office. The result is Shelby Williams Systems.

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Aalto is unique in being the only twentieth-century master architect to be a partner in the ownership of his factory, guaranteeing quality control and faithfulness to his designs.

ICF is proud to have been the American partner of Artek since ICF's founding in 1962.





DESIGNER'S SATURDAY 1985



Krueger
New from Krueger is the Versa chair. Available in arm or armless models, the chair can be stacked six high and can also be ganged. Its relatively small scale makes it useful in tight places.
Circle 139 on reader service card



Jack Lenor Larsen
Designed by Ernst Dettinger, the Council armchair stacks with ease. The solid beech back and frame are available in a wide variety of finishes.
Circle 140 on reader service card



Lehigh-Leopold
The Rondo chair, designed by Max Pearson for Lehigh-Leopold, is intended to function as a side chair for conference rooms and office systems. The open-arm version is easily stacked.
Circle 141 on reader service card



Metropolitan
The 6400 Table Group, designed by Brian Kane, offers a variety of shapes and sizes, ranging from square and rectangular to round and oval. Available finishes are laminate, natural maple, or 24 textured colors from Metro's new color system, MetroColor.
Circle 142 on reader service card



Herman Miller
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The science of Apta solves the problems of fatigue and discomfort brought on by static seating. An "intelligent" chair, adaptable to the weight of the individual, Apta moves with the body and offers support and comfort at all times.

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The Anthro™ Chair.

A new idea in seating that takes the principle of ergonomics a step further. Extends it. Expands upon it with a unique touch control feature that allows back and seat to respond independently to the body's ever changing contours.

It's an active chair for active people. A comfortable chair in which to extend the body. A chair that enhances productivity because it conforms quickly and responsively to even the most subtle shifts in posture and task mode.

It's a personal chair. And because it offers a sensible range of options it fits the personality of the organization as well. A few basic models support the entire working team by putting people comfortably to work, while putting facility managers comfortably at ease.

Designed by Jan Kuypers. Based on the ergonomic research of Danish physician A. C. Mandal. Shown with Harter's new adjustable height desk.

Anthro. A hardworking chair for hardworking people.

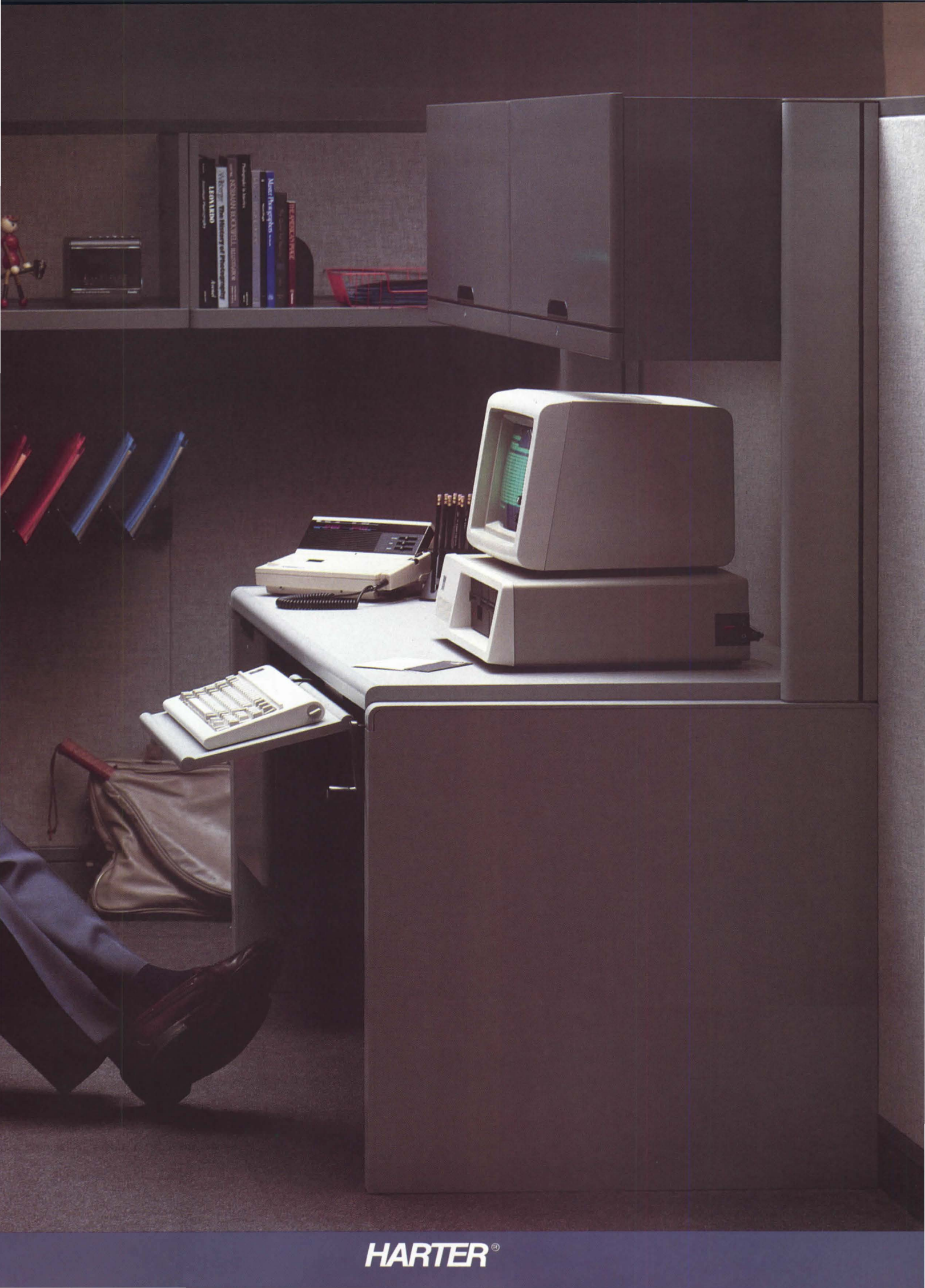


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New Directions



Four new Office Furniture Systems are currently being developed for introduction by Hiebert. All share simple, refined detailing and a comprehensive standardized scope of line. Design, detail and hardware variations establish the individual character of each line and an extensive new finish and textile program, integral with the new systems, enhances the design possibilities.

For more information on Hiebert's new directions in Office Furniture Systems, please contact your nearest sales manager.

The new systems will be displayed during Designer's Saturday at Hiebert's New York Showroom, 155 East 56th Street, between 3rd Avenue and Lexington.

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19801 S. Santa Fe Avenue
Carson, California 90749
Telephone (213) 603-0441

hiebert

DESIGNER'S SATURDAY 1985



Modern Mode
The Cadent desk, part of a collection of casegoods and coordinated seating, is designed by William Sklaroff. The line is available in oak, walnut, mahogany, cherry, or maple woods, and in 14 standard finishes.
Circle 144 on reader service card



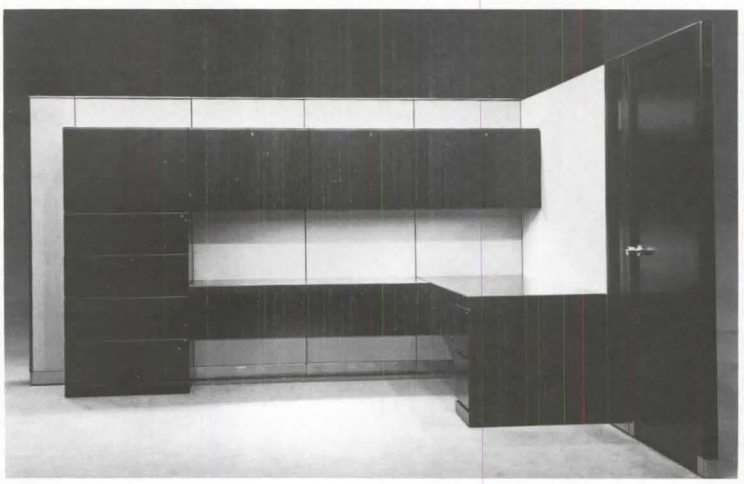
Myrtle Desk
A walnut bookcase unit with four hinged doors, designed as a top unit for credenzas, is a new addition to the 400 Sedgefield Collection for Designer's Saturday.
Circle 145 on reader service card



Pace Collection
The Trio side table consists of two surfaces supported by three lacquered spheres and three vertical posts. The assemblage was designed by Leon Rosen and is available in a wide variety of sizes and finishes.
Circle 146 on reader service card



Harvey Probber
Skyline seating adapts Art Deco skyscraper motifs to the chair. It is molded of self-skinned foam over an integral welded-steel frame, and upholstered with synthetic down.
Circle 147 on reader service card



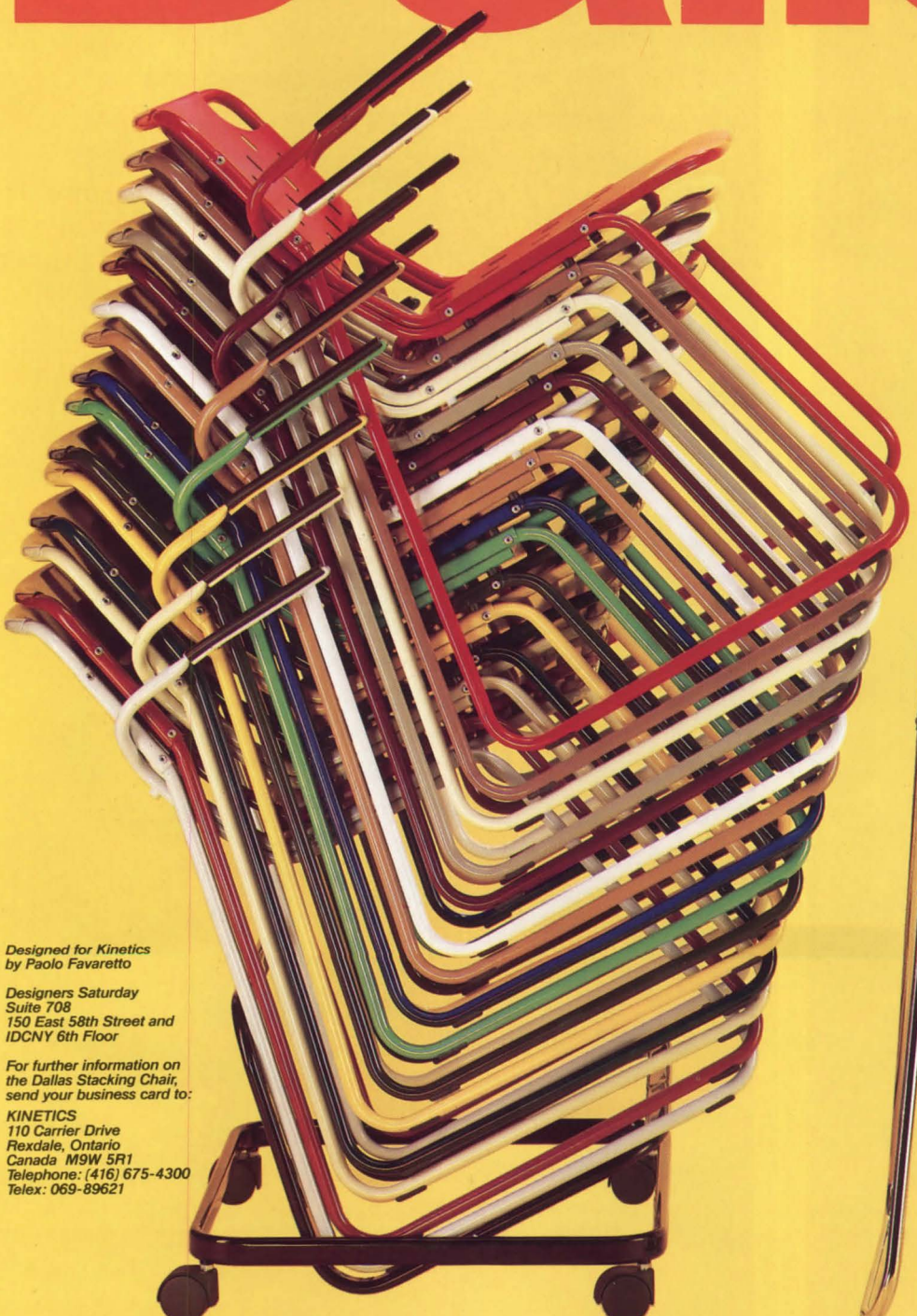
Reff
Reff features new developments for System 6, an integrated system available in both wood and laminate finishes. It can be specified as free-standing, panel-hung, or tandem.
Circle 148 on reader service card



Shaw/Walker
The Tempo 3 Radius open office system has been revitalized for Designer's Saturday. Functional changes and design enhancements, suggested by users and designers, have been incorporated into the system to make it more flexible and responsive to the needs of users.
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Kinetics is thinking:

Dallas



The Dallas Stacking Chair: is there another that looks this good, is as comfortable, or comes in 420 different color combinations?

Nope.

Kinetics



Designed for Kinetics by Paolo Favaretto

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iil offers a wider spectrum of options than ever. Fifteen wood finishes, fifteen Tintacoat® colors, three edge treatments, nine metal options and a new textile program – all of this, combined with quiet elegance and contemporary design, provides a virtually unlimited solution to any set of corporate needs and tastes.

We believe that after you have inspected our presentation, you will be inclined to agree.



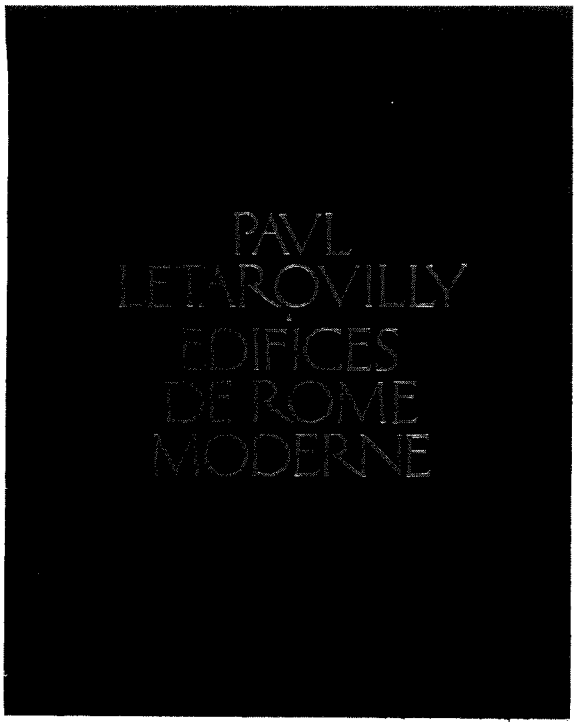
John Geiger
President

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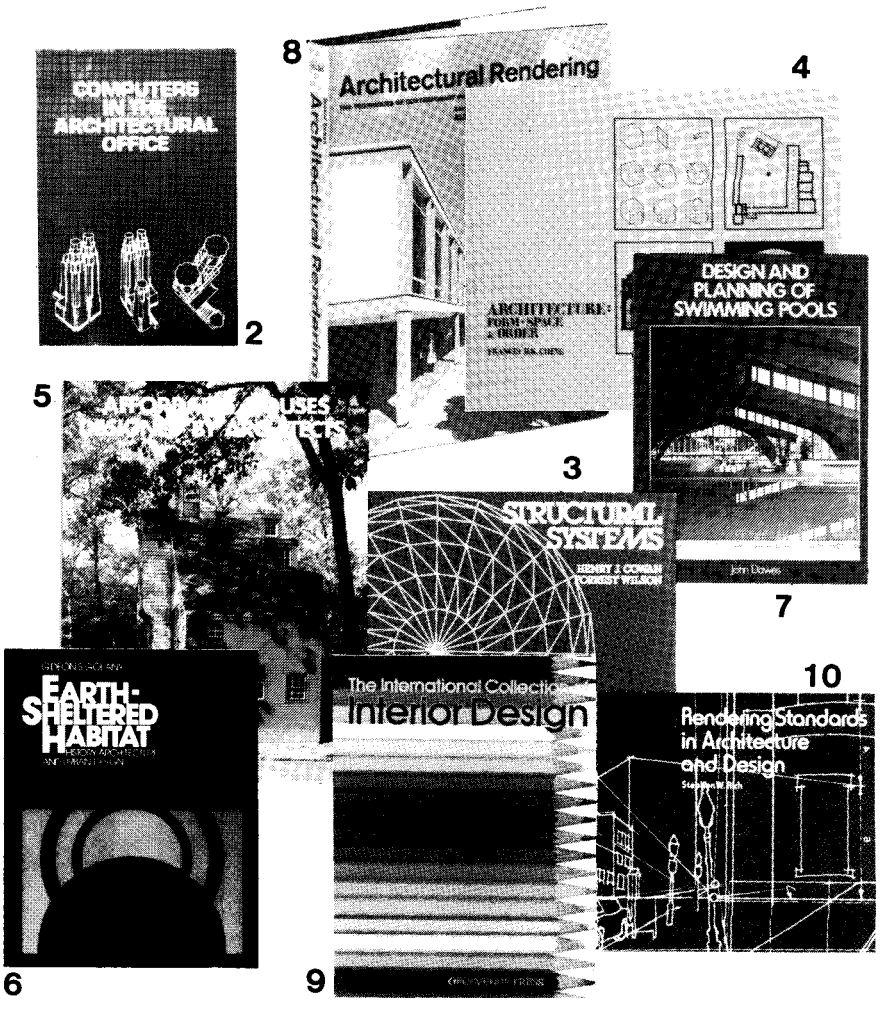






1 ★

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by Paul Marie Letarouilly
366 pp., illus.... $55.00

Paul Letarouilly's masterpiece of 1840, which took thirty-five years to complete includes 354 plates showing plans, sections and elevations as well as perspectives and large-scale details of the most important and notable buildings in Renaissance Rome. 3' x 2' map of Renaissance Rome included.
Circle B601 under Books.

2 Computers in the Architectural Office

by Natalie Langue Leighton
192 pp., illus.... $26.50

Gives you practical, A-to-Z know-how on using computers in an architectural practice. It spells out the details for acquiring, operating and maintaining an in-house computer system as well as provides low-cost, low-risk methods for familiarizing yourself with computers before buying a system.
Circle B602 under Books.

3 Structural Systems

By Henry J. Cowan and Forrest Wilson
256 pp., illus.... $16.95

This is a comprehensive guide to preliminary structural design using a minimum of mathematics and numerous illustrations to describe structural forms and their mathematics. It has a strong emphasis on graphic presentation and is an instant-access reference to structural design. Full consideration is given to the internal and external forces that a building must withstand, and the interaction of structural and environmental design.
Circle B603 under Books.

4 Architecture: Form, Space and Order

By Francis D.K. Ching,
294 pp., illus.... $22.50

Written to foster understanding of design concepts, this rich source of architectural prototype demonstrates how to extract the fundamental principles of form and space from the environment, whether in the architectural one views or inhabits, in architectural visualization, in drawing, or in actual design.
Circle B604 under Books.

5 Affordable Houses Designed by Architects

Edited by Jeremy Robinson,
168 pp., illus... $39.95

This lavishly illustrated volume shatters the myth that architect-designed houses are more costly than developer-built houses. The superb photographs, floor plans, drawings, and details of interiors and exteriors present a wealth of ideas on how to construct beautiful and unique houses within limited budgets.
Circle B605 under Books.

6 Earth-Sheltered Habitat History, Architecture and Urban Design

By Gideon S. Golany, Ph.D.
240 pp., illus.... $14.95

This book explains the energy-saving advantages that earth enveloped shelters offer for heating or cooling, weather-proofing, comfort, benefits of lower land and maintenance cost, durability, privacy and maintenance safeguards against noise, strong wind, and pollution. It discusses all types of potential land uses belowground.
Circle B606 under Books.

7 Design and Planning of Swimming Pools

By John Dawes,
276 pp., illus.... $52.50

A comprehensive manual that describes the essential characteristics and consequent design requirements of every type of pool imaginable. Also deals in great detail with more technical matters, such as structural problems and how to solve them, finishes, filtration, circulation and water treatment, heating and ventilating.
Circle B607 under Books.

8 Architectural Rendering: The Techniques of Contemporary Presentation

By Albert O. Halse, 326 pp.,
illus., 2nd edition, 1972... $65.00

This completely up-dated revision of the most widely used guide to architectural rendering covers all working phases from pencil strokes to finished product — and shows how to obtain the desired mood, perspective, light and color effects, select proper equipment and work in different media.
Circle B608 under Books.

9 The International Collection of Interior Design

Distributed by Grosvenor Press
777 pp., illus.... $19.95

Presented here is an international overview of international design — from Art to Antiques, Carpets to Kitchens, Fabrics to Furniture. Published annually to reflect all that is new, different and influential in the state of the art today.
Circle B609 under Books.

10 Rendering Standards in Architecture and Design

By Stephen W. Rich
340 pp., illus.... $32.50

Organized for quick reference, this book shows how to make drawings rapidly and accurately. Easy-to-read charts and step-by-step instructions guide you through each phase of perspective development. Clear explanations of special terms help in understanding theories and methods presented.
Circle B610 under Books.



11 Historic Preservation: Curatorial Management of the Built World

By James Marston Fitch
433 pp., illus. . . . $41.50

This book thoroughly covers historic preservation — it includes full chapters on the economic sense of retrieval and recycling, regeneration of historic urban cores, cosmetic consequences of intervention, quantification, analysis, and classification. Sections on historic preservation in socialist and third-world countries are included.
Circle B611 under Books.

NEW★

12 Anatomy for Interior Designers, 3rd Ed.

By Julius Panero
146 pp., illus. . . . $17.95

This book has always been considered living proof that statistics need not be dull and that a useful reference book can be a joy to use. New text and additional drawings are informative and humorous. Covers areas on vertical circulation, lighting, hardware, doors, windows and openings.
Circle B612 under Books.

13 Sourcebook of Architectural Ornament

by Brent C. Brolin & Jean Richards
288 pp., illus. . . . $19.95

This reference book contains an invaluable list of over 1300 craftsmen, designers, manufacturers and distributors of exterior architectural ornament in the U.S., representing twenty wide-ranging categories. People and companies listed can do contemporary as well as traditional ornament. Each category of ornament is featured in a chapter.
Circle B613 under Books.

NEW★

14 Building Additions Design

By David R. Dibner, FAIA &
Amy Dibner-Dunlap
204 pp., illus. . . . $39.95

This book will help architects, engineers and building owners make better decisions about whether or not to build an addition to a nonresidential building, and once that decision is made, about how to do the job in an efficient, economical way.
Circle B614 under Books.

15 Art and the Computer

By Melvin L. Prueitt
246 pp., illus. . . . $29.95

Provides a report on some of the fine works of art being produced by artists using computers. It discusses problems in computer picture production and explains how they have been solved. Also demonstrates various methods of displaying scientific data and mathematical formulations that often turn out to be quite aesthetic.
Circle B615 under Books.

16 The Design Connection

Edited by Ralph W. Crump
and Martin J. Harms
184 pp., illus $22.50

This book probes the relationship of formal architectural design to both building technology and human values. Locational, climatic, cultural, and historical viewpoints are all considered in depth. It bridges the gap between architectural theory and practice.
Circle B616 under Books.

17 Report Graphics, A Handbook for Writing the Design Report

By Richard L. Austin, ASLA
159 pp., illus. . . . $24.50

Step by step this book shows how to develop and combine artwork, specifications and written text into reports that "sell." It even explains how to organize and present audiovisual reports. No other source currently available can help you create more distinguished reports.
Circle B617 under Books.

18 Design Cost Analysis for Architects & Engineers

By Herbert Swinburne.
317 pp., illus. . . . $35.95

This first-of-its-kind book shows architects and engineers how to analyze and estimate the costs of building construction during the design stage when the potential for controlling costs is greatest.
Circle B618 under Books.

19 Visual Notes for Architects & Designers

by Norman Crowe & Paul Laseau
216 pp., illus. . . . $24.95

Demonstrates how to make rapid, notational sketches that serve as visual records for future reference, improve understanding and facilitate the development of ideas. How to greatly expand knowledge of a subject beyond what is gained through observation or verbal representation alone.
Circle B619 under Books.

20 Architectural Delineation, A Photographic Approach to Presentation

By Ernest Burden
280 pp., illus. . . . $41.50

This masterful guide thoroughly updates the author's innovative method for using photographic techniques in delineation. He discusses a valuable new application of the photo-layout technique. Rendering projects shown in the original edition have been replaced by up-to-date projects and 16 pages of full color projects have been added.
Circle B620 under Books.

21 Adding On

By Duo Dickinson
177 pp., illus. . . . $29.95

This book offers a multitude of ideas to help both architect and homeowner. Rejecting the inevitability of standardized design solutions, the author proves that the thought and care of good design can create unique, effective and beautiful improvements that meet today's needs.
Circle B621 under Books.

22 Earth Sheltered Housing: Code, Zoning, and Financing Issues

By Underground Space Center,
University of Minnesota
143 pp., illus. . . . $14.95

This is an updated version of a U.S. Dept. of Housing and Urban Devpt. study revealing the extent of earth sheltered housing restraints and how government action can ease them and encourage such structures. Constraints by restrictive building codes and zoning ordinances are detailed. The major issues of concern to code and zoning officials are clarified.
Circle B622 under Books.

23 The Sense of Place

By Fritz Steele
240 pp., illus $21.50

This book is about our sense of place — the way it affects our lives, and the way in which we create our own sense of place. It is a unique look at the interaction between the features of settings and the features of the people who use them and how we could profit from a better understanding of how we relate to our surroundings.
Circle B623 under Books

24 Rendering With Pen and Ink

By Robert W. Gill.
368 pp., illus. . . . $18.95

This paper-back edition is a copiously illustrated guide to the techniques and methods of rendering, including sections on perspective, projection shadow, reflections, and how to draw cars, ships, aircraft, trees, and human figures. The author also describes the very wide range of instruments and equipment currently in use.
Circle B624 under Books.

25 New Techniques of Architectural Rendering

By Helmut Jacoby
167 pp., illus $16.95

This book contains a broad, international selection of architectural drawings that represent the most outstanding modern contributions to the field. Mr. Jacoby has given consideration to examples that interpret architectural designs in detail, for the layman as well as the specialist.
Circle B625 under Books.

26 Handbook of Architectural Details for Commercial Buildings

By Joseph DeChiara
506 pp., illus. . . . $60.50

This Handbook illustrates and examines the full range of architectural details currently used for commercial buildings. Part I features plans, elevations, and sections for office buildings, banks, retail stores, theaters, and more. Part II concentrates on architectural details. Practicality and realism are stressed.
Circle B626 under Books



Designer's Saturday 1985



Shelby Williams Systems
Shelby Williams Systems introduces a new addition to the System 2 group of open office furniture—System 2/SL. It features single-section, wood-capped panels, hang-on capability and complete compatibility with all System 2 components.
Circle 150 on reader service card



Steelcase
Steelcase introduces a new collection of electronic support furniture—the 8800 Series. The new line is a group of freestanding, modular components and accessories, featuring a selection of curved table tops that provide ergonomic benefits.
Circle 151 on reader service card



Stendig
Stendig presents the Bellini chair, an automatic ergonomic office chair from Vitra. It comes in three versions: Persona, the standard model; Figura (shown), completely fabric-covered; and Imago, the executive version.
Circle 152 on reader service card



Stow & Davis
The Canto Collection, designed by Norman Diekman, focuses on the need to accommodate computer components in the workplace. Credenzas come with a choice of four automation storage packages. Canto is available in four standard veneers.
Circle 153 on reader service card



Per f o r m a Seating. Furniture for Today's Business Environment.™

A new expression for Gunlocke. A new resource for the environment

where seating comfort and performance are of particular significance.

Per f o r m a. Accomplishing in both open

and private spaces what the name implies.

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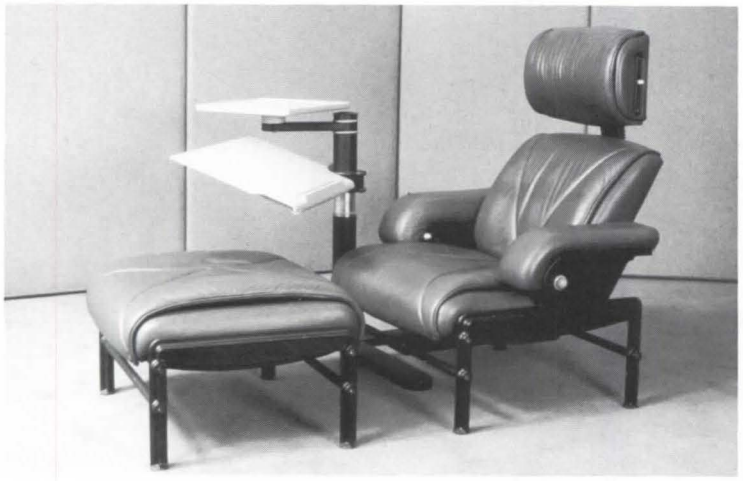
The Gunlocke Company Wayland, New York 14572 1-800-828-6300

A Mauser Design

Circle **No. 371** on Reader Service Card



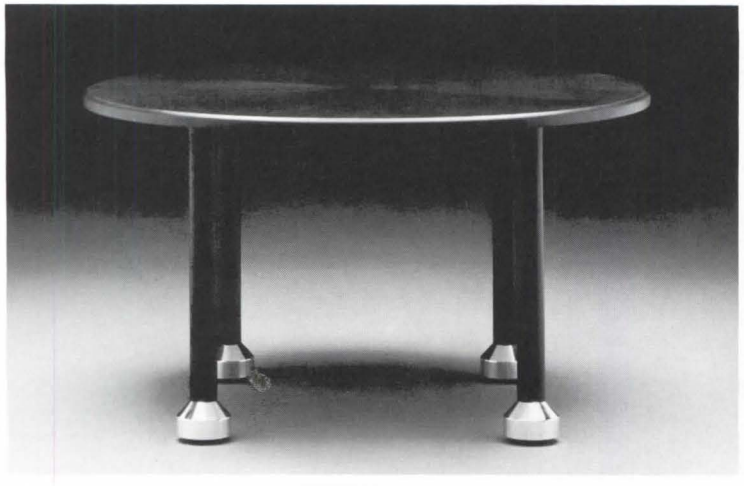
Designer's Saturday 1985



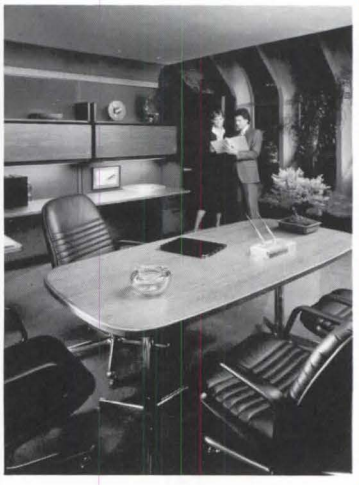
SunarHauserman
Niels Diffrient's Jefferson chair is featured at Designer's Saturday, along with the tensil *lighting system for RACE. The lighting is the result of a collaboration between Nicholas Goldsmith of FTL Associates, Peter Barna of Light and Space, and SunarHauserman.*
Circle 154 on reader service card



Thonet
The Snodgrass Interlock Lounge System, designed by Warren Snodgrass, is a fully upholstered lounge seating system with chair, bench, two-seat, and three-seat units.
Circle 155 on reader service card



Vecta Contract
The Esprit Tables series is a group of conference work tables designed by William Raftery. The conical foot conceals a caster and nylon cup, and the legs are clad in foam, which is available in 15 Vecta thermoset colors.
Circle 156 on reader service card



Westinghouse Furniture Systems
Westinghouse Furniture Systems will showcase the Specials Program at Designer's Saturday. The Wes-Group executive workstation, with wood veneer cabinets and work surfaces, is available through their catalog.
Circle 157 on reader service card



Zographos
The Cinnamon Chair, designed by Nicos Zographos, is a pull-up/dining chair. The carved frame is natural-finish cherry.
Circle 158 on reader service card

arconas

Showrooms

New York
A&D Building
(212) 753-4960

Chicago
Merchandise Mart
(312) 664-1106

Toronto
Designers Walk
(416) 926-1939

Montreal
6969 TransCanada Hwy
(514) 332-3119

A crisp design by Fred Scott of Hille which combines functional comfort with a look reflecting today's corporate style

SUPPORTO



Pneumatically adjustable for height and back angle. Supporto is fabricated in nylon-coated aluminum in six exciting colors.

Circle **No. 322** on Reader Service Card

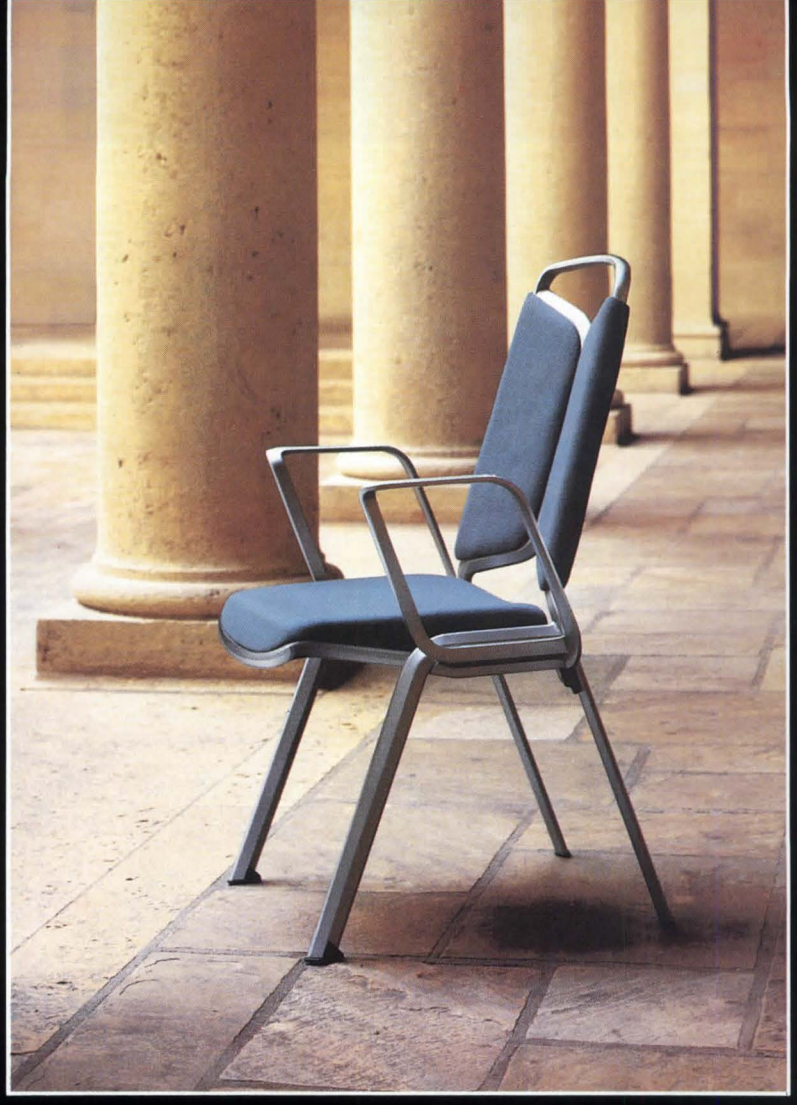
brayton
international
collection

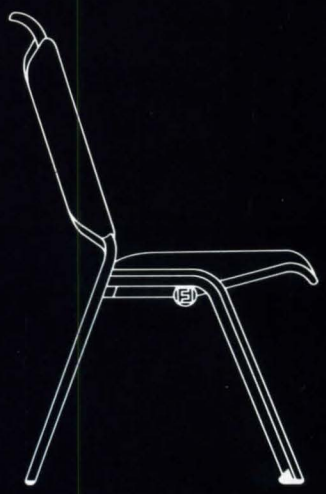
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boston	617/423-0040	denver	303/628-5500	miami	305/233-9537	st. louis	314/241-8431
chicago	312/822-0711	houston	713/622-2165	minneapolis	612/872-0510	san francisco	415/864-3801

Circle **No. 332** on Reader Service Card





RHOMBUS™

A new standard of design excellence. This inspired new seating system by Gerd Lange is the newest addition to the Fixtures Furniture Collection. Revolutionary in concept, encompassing more than striking beauty, more than unequalled function, RHOMBUS establishes a new class, a class by which all others will be judged. Judge for yourself at Fixtures new showroom/ IDCNY Center 2, 6th floor, on Designer's Saturday.

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PROGRESSIVE ARCHITECTURE'S OFFICIAL MAP

Participating Showrooms

The following firms will be open from 9:00 a.m. to 5:00 p.m. Thursday, Friday and Saturday, October 10th, 11th and 12th. Lunch will be served each day at 12:00 noon.

9 **All-Steel**
110 East 59th Street 2nd Floor
212/752-2610

* **Alma Desk Co.**
IDCNY Center 2, 4th Floor
212/752-9111*

4 **American Seating Co.**
150 East 58th Street 36th Floor
212/935-7090

4 **Arconas Corporation**
150 East 58th Street 7th Floor
212/753-4960

4 **Artemide Inc.**
150 East 58th Street 10th Floor
212/980-0710

10 **Atelier International, Ltd.**
595 Madison Avenue 6th Floor
212/644-0400

11 **Baker, Knapp & Tubbs**
200 Lexington Avenue 3rd Floor
212/599-4300

1 **Beylerian Limited**
305 East 63rd Street 15th Floor
212/755-6300

4 **Brayton International**
150 East 58th Street 9th Floor
212/371-6131

12 **Brickel Associates, Inc.**
515 Madison Avenue 2nd Floor
(Enter 53rd Street)
212/688-2233

13 **Brueton Industries**
979 Third Avenue 2nd Floor
212/838-1630

5 **Castelli Furniture, Inc.**
950 Third Avenue 9th Floor
212/751-2050

14 **C.I. Designs**
136 East 57th Street 3rd Floor
212/750-9602

4 **Corry Jamestown**
150 East 58th Street 10th Floor
212/421-7280

4 **Croydon Furniture Systems**
150 East 58th Street 3rd Floor
212/752-8005

15 **Cumberland/I.M. Rosen**
40 East 49th Street 2nd Floor
212/759-8444

3 **Davis Furniture Industries**
306 East 61st Street 2nd Floor
212/753-8405

1 **Dunbar Furniture Corp.**
305 East 63rd Street 6th Floor
212/644-3333

1 **DUX**
305 East 63rd Street Main Floor
212/752-3897

* **Fixtures Furniture**
IDCNY Center 2, 6th Floor
800/821-3500*

7 **GF Furniture Systems, Inc.**
655 Madison Avenue 4th Floor
212/980-0111

6 **The Gunlocke Company**
919 Third Avenue 2nd Floor
212/832-2202

4 **Hardwood House**
150 East 58th Street 7th Floor
212/755-5450

16 **Harter Corp.**
4 West 58th Street 4th Floor
212/355-4933

7 **Haworth, Inc.**
655 Madison Avenue 12th Floor
212/826-6796

2 **Helikon Furniture Co., Inc.**
315 East 62nd Street 6th Floor
212/688-3210

17 **Hiebert, Inc.**
155 East 56th Street 6th Floor
212/751-8787

* **Howe Furniture Corp.**
IDCNY Center 2, 2nd Floor
212/826-0280*

1 **ICF Inc.**
International Contract Furnishings
305 East 63rd Street 7th Floor
212/750-0900

18 **iil incorporated**
654 Madison Avenue 6th Floor
212/759-3243

1 **Intrex Furniture**
305 East 63rd Street 4th Floor
212/758-0922

19 **JG Furniture Systems**
1345 Avenue of the Americas 15th Floor
212/621-4213

4 **Kimball and Artec**
150 East 58th Street 6th Floor
212/753-6161

4 **Kinetics**
150 East 58th Street 7th Floor
212/755-4020

1 **The Kittinger Co.**
305 East 63rd Street 8th Floor
212/751-2780

7 **Knoll International**
655 Madison Avenue 2nd Floor
212/207-2200 and
105 Wooster Street
212/334-1500

6 **Krueger**
919 Third Avenue 3rd Floor
212/371-9595

20 **Jack Lenor Larsen**
232 East 59th Street Main Floor
212/674-3993

4 **Lehigh-Leopold/LBF**
150 East 58th Street 38th Floor
212/593-0900

* **Metropolitan Furniture Corp.**
IDCNY Center 2, 5th Floor
212/308-9365*

21 **Herman Miller, Inc.**
600 Madison Avenue 2nd Floor
212/838-8280

3 **Modern Mode, Inc.**
306 East 61st Street 4th Floor
212/355-0785

* **Myrtle Desk Co.**
IDCNY Center 2, 2nd Floor
718/706-6600*

22 **Pace Collection, Inc.**
321 East 62nd Street Main Floor
212/838-0331

2 **Harvey Probber, Inc.**
315 East 62nd Street Main Floor
212/838-8040

4 **Reff Corporation**
150 East 58th Street 10th Floor
212/759-3680

23 **Shaw-Walker**
666 Third Avenue 24th Floor
212/697-8700

4 **Shelby Williams Systems**
150 East 58th Street 3rd Floor
212/888-9050

24 **Steelcase, Inc.**
245 Park Avenue 24th Floor
212/370-1707

5 **Steelcase, Inc./Stow & Davis**
950 Third Avenue 18th Floor
212/688-9410

25 **Stendig, Inc.**
410 East 62nd Street 6th Floor
212/838-6050

26 **SunarHauserman**
730 Fifth Avenue 6th Floor
212/246-5200

1 **Thonet**
305 East 63rd Street 14th Floor
212/421-3520

4 **Vecta Contract**
150 East 58th Street 5th Floor
212/832-7011

27 **Westinghouse Furniture Systems**
Pan Am Building
200 Park Avenue 25th Floor
212/715-0570

4 **Zographos Designs Ltd.**
150 East 58th Street 3rd Floor
212/421-6650

Cross-listings for Multiple-Showroom Locations

1 **Decorative Arts Center**
305 East 63rd Street
Beylerian, Dunbar, DUX, ICF, Intrex, Kittinger, Thonet

2 **315 East 62nd Street**
Helikon, Harvey Probber

3 **306 East 61st Street**
Davis, Modern Mode

4 **Architects and Designers Building**
150 East 58th Street
American Seating, Arconas, Artemide, Brayton, Corry Jamestown, Croydon, Hardwood House, Kimball and Artec, Kinetics, Lehigh-Leopold/LBF, Reff, Shelby Williams Systems, Vecta, Zographos

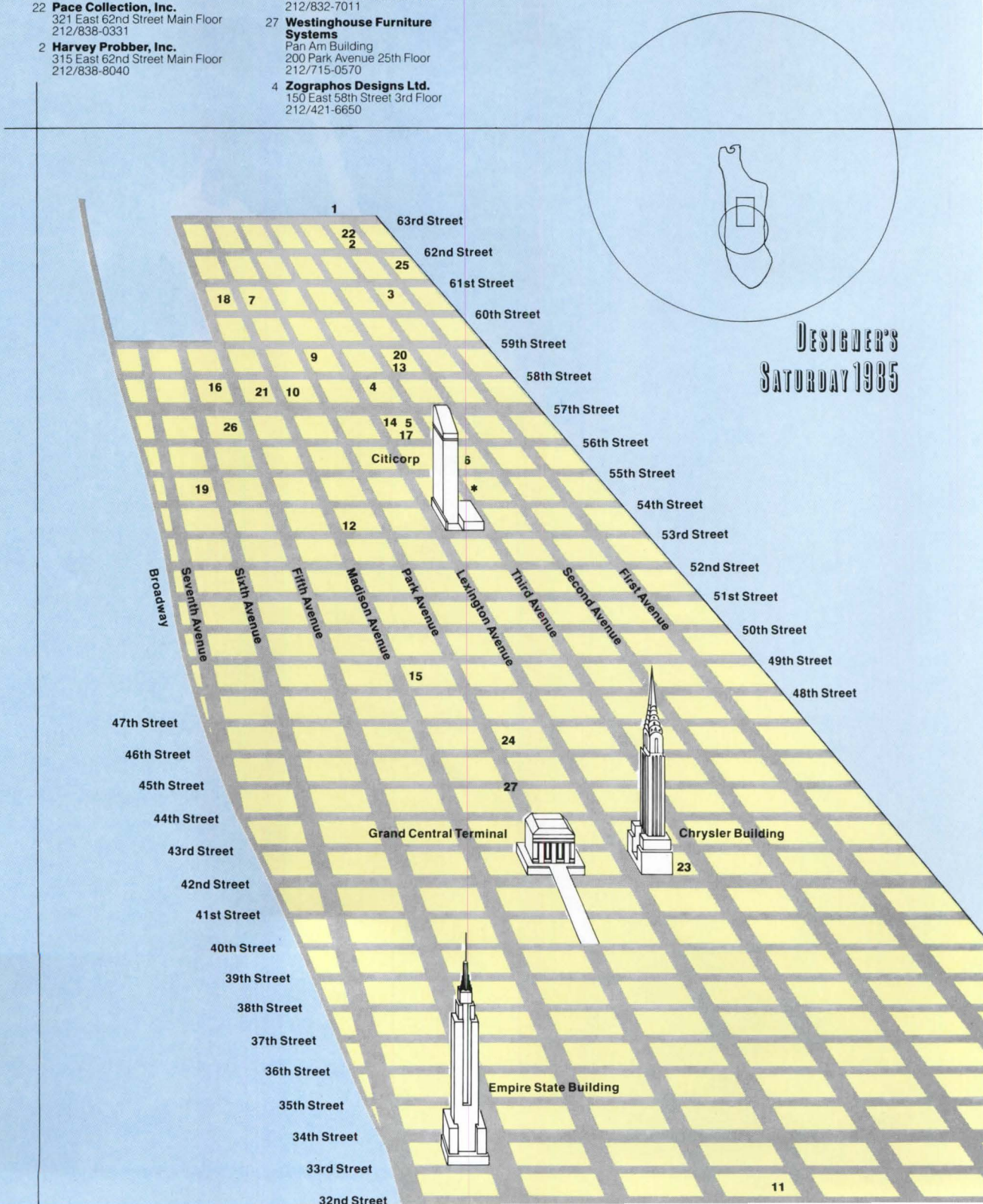
5 **950 Third Avenue**
Castelli, Stow & Davis

6 **919 Third Avenue**
Gunlocke, Krueger

7 **The Knoll Building**
655 Madison Avenue
GF, Haworth, Knoll

* **IDCNY (Queens)**
Alma Desk, Fixtures Furniture, Howe, Myrtle Desk, Metro

* **Shuttle buses will leave regularly from 919 Third Ave. for IDCNY.**



International Furniture Competition

WINNING PROJECTS TO BE DISPLAYED AT MAJOR INDUSTRY EVENTS

PROGRESSIVE ARCHITECTURE announces the sixth annual competition recognizing outstanding furniture and lighting design proposals, not yet being marketed by any manufacturer as of entry deadline, January 16, 1986. The competition is intended to give the design professions a forum to express ideas about the next generation of furniture design, at a time when architects and designers are increasingly custom-designing furniture for their projects and manufacturers are increasingly open to fresh ideas. The competition is specifically aimed at furniture intended for use, but the design need not be constrained by existing production or marketing practices. Entries may be based on either fabricated pieces or project drawings. Designers are encouraged to consider the aesthetic and ideological implications for furniture design implied by the current concerns within architecture and other design disciplines.

WINNING PROJECTS will be published in the May 1986 P/A and they will be displayed at major industry events during the year. Winners will be honored in New York City at an awards ceremony in early March attended by press, designers, and industry manufacturers.

In addition to the exposure afforded the submissions, the competition will encourage further discourse between the entrants and respected furniture producers. Any ongoing discussions will, of course, be up to the individual designers and manufacturers, but benefit to both is anticipated.

SUBMISSIONS are invited in all categories including chairs, seating systems sofas, tables, desks, work stations, storage systems, lighting, beds, and miscellaneous furniture pieces.

THE JURY FOR THIS COMPETITION

Ralph Caplan, New York, author, editor, critic.
Paul Haigh, principal, Haigh Space Ltd., New York, architect and furniture designer.
Perry A. King, principal, King Miranda Associates, Milan, Italy, industrial, furniture, lighting, and interior designer.
Margaret McCurry, principal, Tigerman Fugman McCurry Ltd. Architects, Chicago, Ill., architect, interior and furniture designer.
William Stumpf, principal, William Stumpf + Associates, Minneapolis, MN, industrial and furniture designer.

JUDGING will take place in New York City during the month of February. Designations of *first award, award,* and *citation* may be made by the invited jury, based on overall excellence and advances in the art.

[Turn page for rules and entry forms]

DEADLINE FOR SUBMISSION

JANUARY 16, 1986

Entry form
International Furniture Competition

Please fill out all parts and submit, intact, with each entry (see paragraph 11 of instructions). Use typewriter, please. Copies of this form may be used.

ENTRANT:
ADDRESS:

ENTRANT PHONE NUMBER *(day):*
(evening):

CATEGORY:

ENTRANT:
ADDRESS:

DESIGNER(S) RESPONSIBLE FOR THIS SUBMISSION
(identify individual roles if appropriate):

I confirm that the attached entry meets eligibility requirements (paragraph 1-3) and that stipulations of publication agreement (paragraphs 4-6) will be met. I verify that the submission is entirely the work of those listed on this form (or an attached list as necessary).

SIGNATURE
NAME *(typed)*

FURNITURE COMPETITION
Progressive Architecture
P.O. Box 1361, 600 Summer Street, Stamford, CT 06904

(Receipt)
Your submission has been received and assigned number:

ENTRANT:
ADDRESS:

ENTRANT:
ADDRESS:

Eligibility

1 Architects, interior designers, industrial designers, and design students from all countries may enter one or more submissions.
2 Design must be original. If found to be substantially identical to any existing product design, entry will receive no recognition.
3 Designer may be under contract to or in negotiation with a manufacturer for this design, but design must not be available in the marketplace as of entry deadline.

Publication agreement

4 If the submission should win, the entrant agrees to make available further information, original drawings or model photographs as necessary, for publication in the May 1986 P/A and exhibition at major industry events.
5 P/A retains the rights to first publication of winning designs and exhibition of all entries. Designer retains rights to design.
6 P/A assumes no obligation for designer's rights. Concerned designers are advised to document their work (date and authorship) and seek counsel on pertinent copyright and patent protections.

Submission requirements

7 ***Submissions will not be returned under any circumstances.*** Do not use original drawings or transparencies unless they are sent with the understanding that they will not be returned. P/A will not accept submissions with outstanding custom duties or postal charges.
8 Drawing(s) and/or model photo(s) of the design should be mounted *on one side only* of one 20″x 30″ foamcore board presented horizontally. ***Any entry not following this format will be disqualified.***
9 There are no limits to the number of illustrations mounted on the board, but all must be visible at once (no overlays to fold back). No actual models will be accepted. Only one design per board.
10 Each submission must include a 5″x 7″ index card mounted on the front side of the board with the following information typed on it: intended dimensions of the piece of furniture, color(s), materials, components, brief description of important features, design assumptions, and intentions. This information is to be presented in English.
11 Each submission must be accompanied by an entry form, to be found on this page. Reproductions of this form are acceptable. All sections must be filled out (by typewriter, please). Insert entire form into unsealed envelope taped to the back of the submission board. P/A will seal stub of entry form in envelope before judging.
12 For purposes of jury procedures only, projects are to be assigned by the entrant to a category on the entry form. Please identify each entry as one of the following: Chair, Seating System, Sofa, Table, Desk, Work Station, Storage System, Lighting, Bed. If necessary, the category *"Miscellaneous"* may be designated.
13 Entry fee of $35 must accompany each submission, inserted into unsealed envelope containing entry form (see 11 above). Make check or money order (no cash) payable to *Progressive Architecture.*
14 To maintain anonymity, no identification of the entrant may appear on any part of the submission, except on entry form. Designer should attach list of collaborators to be credited if necessary.
15 Packages can contain more than one entry; total number of boards must be indicated on front of package.
16 Deadline for sending entries is January 16, 1986. First class mail or other prompt methods of delivery are acceptable. Entries must show postmark or other evidence of being en route by midnight, January 16. Hand-delivered entries must be received at street address shown here by 5 p.m., January 16.

Address entries to:
International Furniture Competition
Progressive Architecture
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Books

A History of Architecture: Settings and Rituals *by Spiro Kostof. New York and Oxford, Oxford University Press, 1985. 788 pp., illus., $45.*

The City Observed, Los Angeles: A Guide to its Architecture and Landscapes *by Charles Moore, Peter Becker, and Regula Campbell. New York, Vintage Books, 1984. 413 pp., illus., $19.95 hardbound, $7.95 paperback.*

Architecture in Los Angeles: A Compleat Guide *by David Gebhard and Robert Winter. Layton, Utah, Peregrine Smith Books, 1985. 448 pp., 70 maps, 500 B&W photos, $14.95 paperback.*

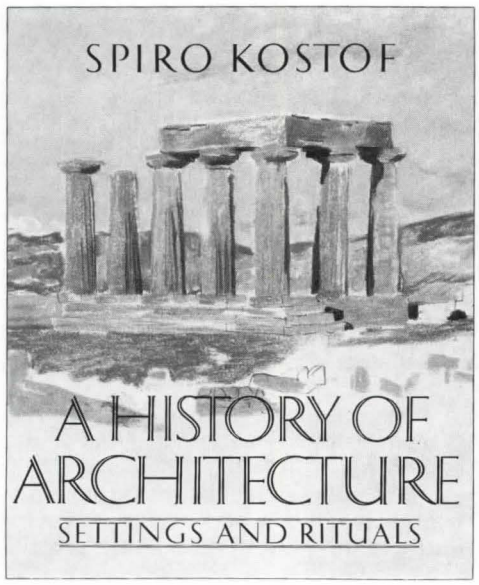
Kostof's History

Does architecture have a history? If so, what are its limits? Such a question might not sound so naïve in our re-historicizing era. We have learned to recognize the very concept of history as a 19th-Century attempt to make sense out of a confused world by imposing a political, stylistic, or spiritual timeline on all that is visible. We also seem to have abandoned most workable definitions of architecture. Spiro Kostof thinks that there is such a thing as architecture, and such a thing as architectural history. He teaches it, and Oxford University Press believes that there is a market for it, so they gave him ten years and the resources to produce a massive textbook, entitled *A* (note: not "the," or "a new," or "an alternative") *History of Architecture: Settings and Rituals.*

What, then, is this particular archtitectural history? It is, Kostof tells us in the first sentence, "both less and more than a grand tour." Kostof promises us a history of architecture firmly embedded in its social and spatial context, resplendent with all the powerful imagery and spatial excitement that built structures at their best have had to offer. He delivers on this promise.

He also promises not to make the mistake of ignoring the vernacular and non-European designs. To this promise he pays lip-service by dismissing 20 centuries of Chinese architecture, for instance, with such sentences as: "Linearity and axiality—these were the operative principles of Chinese design," or by summarizing Gwendolyn Wright's brilliant study of antiarchitectural impulses in American architecture and their class- and sex-based suppression with a short, though well-written, paragraph. His reasoning is a self-fulfilling analysis: "On the other side, peoples ignorant of Roman technology lived simple lives that made only the gentlest demands on natural resources and left the land without permanent markers. That is why it is hard to recover their traces." His unspoken definition of architecture, which might have something to do with making demands on resources and turning them into something that endures, necessitates his dismissal.

He avoids previous definitions, long since proven to be straitjackets that might provide other than spatial limits. When pressed, though, he does not, as in his cursory treatment of non-Western architecture, define his terms very clearly. "Architecture," he says, "is nothing more or less than the gift of making places for some human purpose. . . . Structure in this process is no more essential than texture or decoration or space." So what is essential, and what is that "gift"? Sometimes it is "the collective memory of the Eastern Mediterranean land" that allows for the making of structures whose meaning is guaranteed by precedent. "Sometimes," he says, ". . . inspiration, in Wright's case at any rate, was of the most fundamental architectural sort, with no concession to decorative recall." Architecture as memory, inspiration, fundamental archetype. Such phenomenological terms might sound familiar, but they do not clarify what architecture is.



To Kostof's credit, he does show us what architecture looks like, and how it is made. His case studies of great buildings, whether the Speyer Cathedral or the University of Virginia, are clear, concise, and well illustrated. He has a great knack for condensing; in his paragraph on Jefferson, for instance, the work of Vincent Scully in *American Architecture and Urbanism,* Lewis Mumford in *The South in American Architecture,* and Manfredo Tafuri in *Architecture and Utopia* are compressed into a paragraph that is also a piece of clear, descriptive prose. His summaries of Rykwert, Summerson, and Giedion are equally eloquent and well used. An easy answer might therefore be that this volume is no more than a summary of current opinions on architectural history applied to case studies of what are generally considered to be the finest pieces of that craft created in Western Europe.

The only question remaining then might be what the use of such a volume might be. *A History of Architecture* is obviously not a grand rewriting of architectural history according to a thesis that redefines our definition of the field. The book is too large and discursive to serve as an adequate textbook (at least for this teacher of architectural history), and too small and discursive (and inadequately footnoted) to be a serious reference book. Yet it is also not a catalog of pictures, names, and dates in the manner of Banister Fletcher. I will stick with the excellent series of specific volumes on specific time periods by Electa (originally published in this country by Abrams and now being reissued in affordable—$18.50—and manageable paperback, by Rizzoli), which provide copious background material and unsurpassed illustrations. These volumes I consult in the library, and at home I leaf through Banister Fletcher, or through Rykwert, Scully, Summerson, Tafuri, Boethius, or whoever has interesting thoughts on architectural phenomena during a certain period.

Perhaps architectural history as a concept, then, is dead, but the fragmentary analysis of architectural structures as a tool for cultural criticism is very much alive. One reviewer, commenting on Alberto Perez-Gomez's *Architecture and the Crisis of Modern Science* commented that the volume was a piece of "mytho-poesis," the invention of a mythical structure, in the manner of such anthropologists or historians of culture as Claude Levi-Strauss and Michel Foucault. The publication of such poetic myths can indeed be compared to the proliferation of built definitions of architecture, and heartily applauded. One only wonders which structure one can participate in with conviction.

Kostof appears to want to create exactly such a convincing structure by collecting as many of these conceptual analyses as possible in one place. He is no defender of Post-Modernist architecture, but a defender of Post-Modernist history. At the outset he consoles us with the thought that "we should not have to decide between Classical architecture and the work of Loos on the basis of some presumed immutable principle of design." Instead, we are given fragmentary analyses demanded by specific structures. He thinks it absurd to compare Chartres and the Parthenon, for both are defined by their respective functions, sites, and social contexts. Instead he promises to compare these monuments to other structures, architectural and social, made during the same period at the same place. Yet he seldom does so, and when he does, he does it either brilliantly (as in the connection he draws between the work of Guarini, Borromini, Descartes, Newton, and Leibnitz), or absurdly, as when he claims that the installation of George I led to the Neo-Palladian revolution.

There is another sense in which Kostof's architecture has a context and significant definition, however, and it is elucidated by

the subtitle of the volume, *Settings and Rituals*. It must, though, be gathered from scattered hints throughout the volume. In a good structuralist manner, there is a deep structure here, which is the significance of this book, and perhaps of all of architecture and architectural history. In Chinese architecture, he says ". . . it is the ritual and the diagrammatic plot that endure, not the actual physical structure." Thus the ritual, the way in which a building itself structures its use, can be retained in memory and can form the basis for enduring form. Similarly, ". . . all public architecture . . . has significance beyond its utility. The user brings to it, and therefore takes from it, much more than the material form warrants." Function and form are subsumed by the manner in which they represent "the pageantry of human endeavor."

The unspoken final definition utilized by Kostof is that only the paradigms, the most dramatic and expressive acts of humanity, form architecture. Painting, sculpture, and writing are by implication less able to ritualize our actions into social settings. Nonexpressive architecture, such as some vernacular, is also inferior and gets short shrift. *A History of Architecture* is Kostof's argument for the history of architecture as a series of paradigmatic actualizations of human action, which crystallize civilization (not society, or culture) and then float above them into some Parthenon. Louis Kahn and Frank Lloyd Wright are clearly the author's favorites, because their designs invented their own institutionalized rituals and settings. Of Wright he says: ". . . Architecture for him was an institutionalized metaphor, and the institutions he honored were timeless ones." Similarly, Kostof's book is both ahistorical and antiarchitectural in its effort to seek its significance beyond the built structure.

Kostof is tentative about the current crop of accepted masterpieces: ". . . our architecture may be content to reflect our tolerant, salvation-shy, conservative outlook. We will know, in good time." Presumably, after the functionalist and ideal definitions of Modernism, the romantic and linguistic definitions of Venturi, Rowe, and Scully, and the scholastic history of Frampton and Stern, Kostof's ritualistic maxims will one day engender their own adequate architectural paradigms. ***Aaron Betsky*** ■

The reviewer is an architect and architecture journalist in the office of Frank Gehry in Venice, Calif., and previously taught at the University of Cincinnati.

L.A. Guides

The City Observed

For visitors to Los Angeles, as well as for many of its residents, the best known parts are often those glimpsed from the freeways or reached from their off-ramps. Quite reasonably, as this new guide contends, L.A. (the name is usually abbreviated, unlike that of other American cities) is not so perceivable as a set of places or neighborhoods as it is as a collection of theme parks that terminate or punctuate a series of rides. Although this concept may be debatable, its usefulness as a way of organizing a guide to the architecture and landscapes of this megatropolis is obvious. At 421 square miles, L.A. is not imaginable as a whole whose parts have a logical sequence. [*continued on page 238*]

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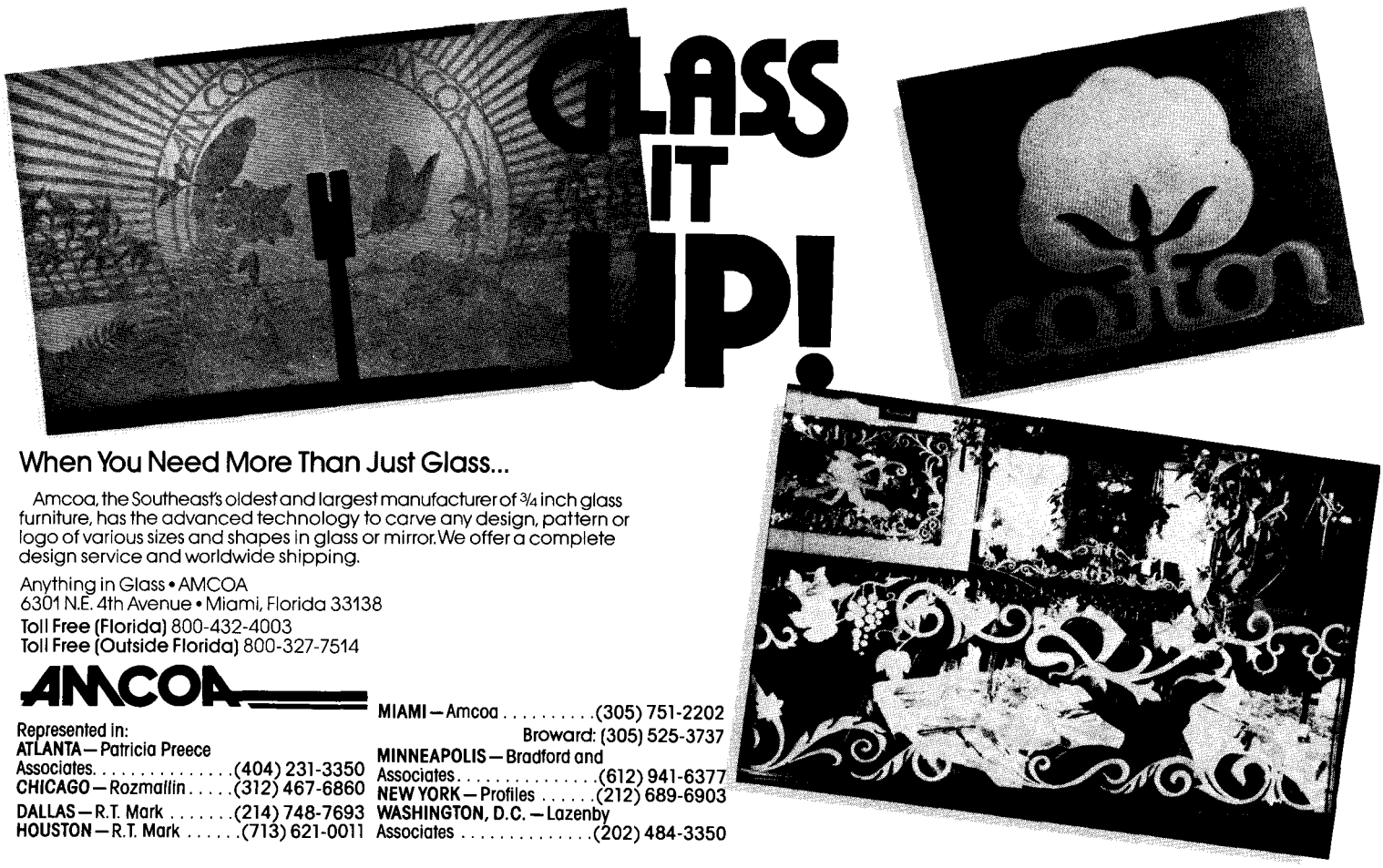
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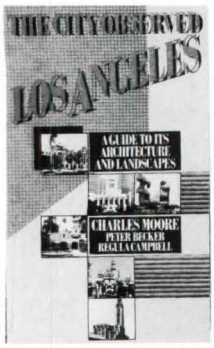


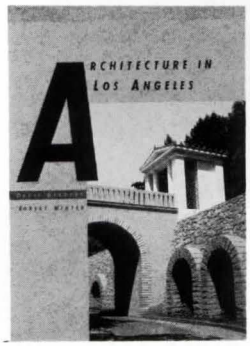
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What Moore and his coauthors have done is to define the parts and the boundaries, some of which lie outside the city limits but are part of the mythological L.A., and then "conflate" them, as Moore puts it, into a city that can be vividly experienced, even if it remains somewhat a state of mind.

Though the implication is that this guide should be a car companion, like all good travel literature it is great armchair reading. Among the many memorable descriptions that could be cited are those for the Mission Inn in Riverside, Bullock's department store on Wilshire Boulevard—in fact, the whole section on Wilshire—the Burbank Studios, Frank Gehry's house, and the freeways themselves. Moore's observations twinkle with a degree of wit that causes frequent giggles and even bursts of laughter—a rare thing in a guidebook. Anyone who has read his other writings over the years will recognize his enthusiasms and biases. Not that he originated all of them. As he points out, Noel Coward observed of L.A., "There is always something so delightfully real about what is phony here. And something so phony about what is real." Moore's special interest here is in "pushing around notions of the limits of reality," and this mildly revisionist attitude, in addition to his talents as a wordsmith, makes the book well worth reading. Many aspects of L.A. that have been written about at length elsewhere are encapsulated with jewellike precision. Take, for example, the kind of exemplary background, and often great foreground, architecture that Southern California is noted for. Moore has a succinct prescription for this Mediterranean pastiche: "1) a number of intimately scaled structures, which 2) constitute a simple, strong place with 3) an interesting sequence of small- and middle-sized spaces, with 4) simple walls on which dance the shadows of lush plants and 5) a little bit of fascinating ornament."

Although Moore's enthusiasm for Disneyland seems unlimited, he does not endorse all of the L.A. make-believe so unqualifiedly. The J. Paul Getty Museum, for example, is subjected to more critical scrutiny. Acknowledging that "a trip to the Getty is a special outing, something like a free pass to Disneyland," he continues, "But for all the pleasures in this sybaritic canyon, something is not right: the grasp on make-believe is unsteady. The Getty has somehow been caught half way in the local reversal of the real and the phony. . . . Many knowledgeable people love it; others loathe it. Some of us figure that if we could just put a finger on exactly what is the matter, half the problems of our time might suddenly come clear." Many people feel that the above description could be applied to Los Angeles in general. It will be a test of the authors' persuasiveness if, observing the city through their eyes, skeptics are converted to a new perspective and not merely confirmed in their worst suspicions.

Sally Woodbridge ■

Architecture in Los Angeles

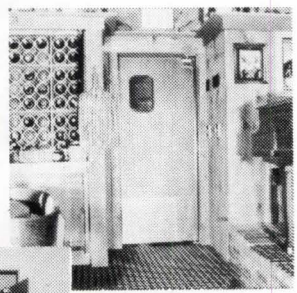
A comprehensive guide to the man-made environment of Los Angeles, this volume is even more focused than the authors' 1977 *Guide to the Architecture of Los Angeles and Southern California* (now out of print). David Gebhard, professor of Architectural History at the University of California, Santa Barbara, and Robert Winter, professor of History at Occidental College, Los Angeles, were also among the authors of the 1973 *Guide to Architecture in San Francisco and Northern California*. They guide the reader to famous buildings, as well as back streets and alleys, pointing out the city's little known treasures, classical monuments, and tacky copies.

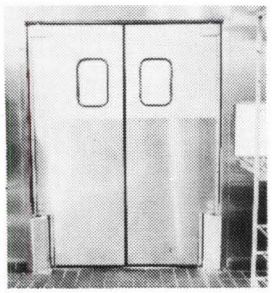
The book contains an introductory essay, over 2000 descriptions of buildings, notes on city history, freeways, murals, and historical preservation, a comprehensive bibliography, and a photographic history. The authors of *The City Observed*, reviewed above, dedicate their book to Winter and Gebhard, without whose guide, they say, they "would have been lost." ■

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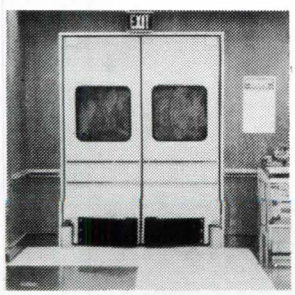


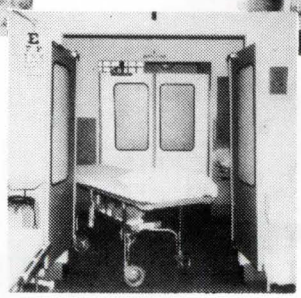


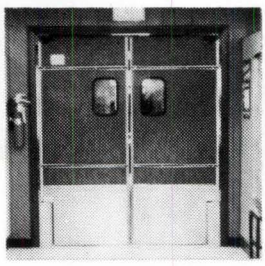


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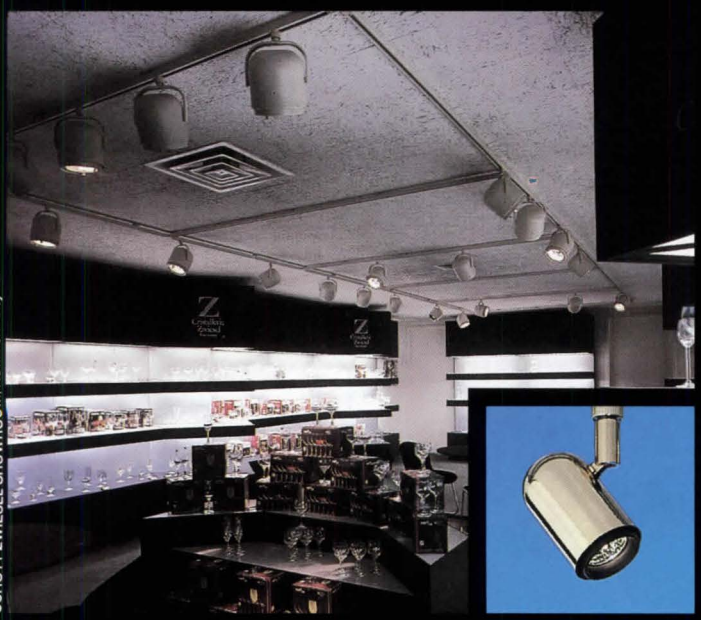
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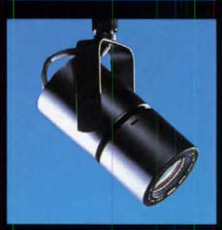


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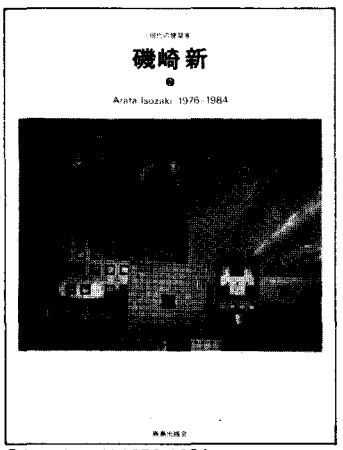
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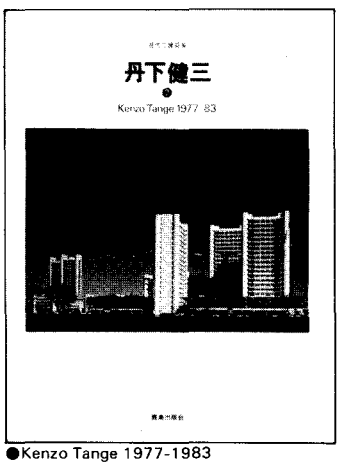
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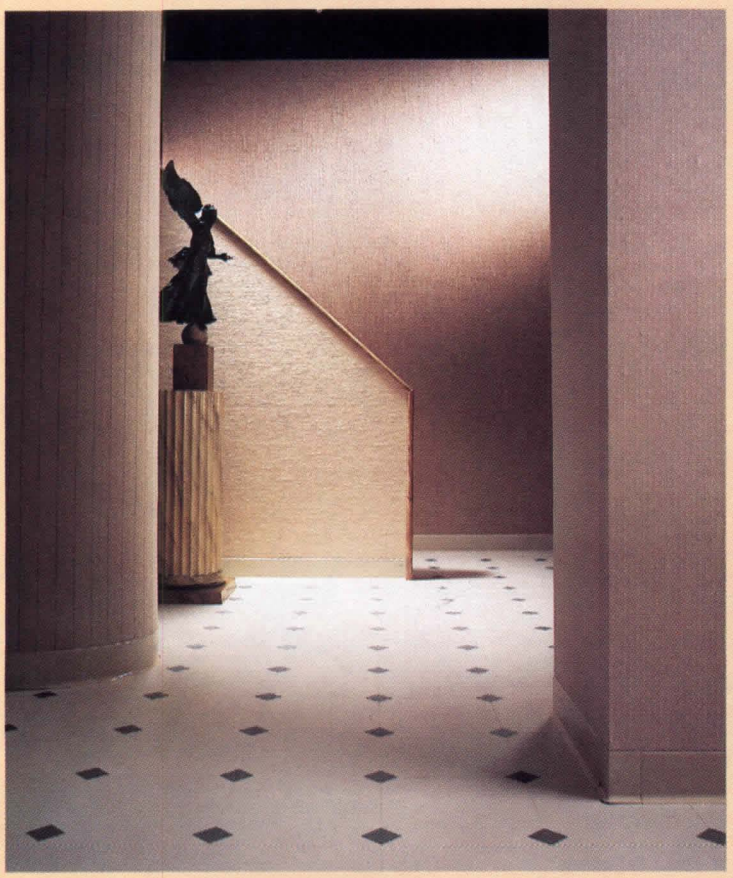
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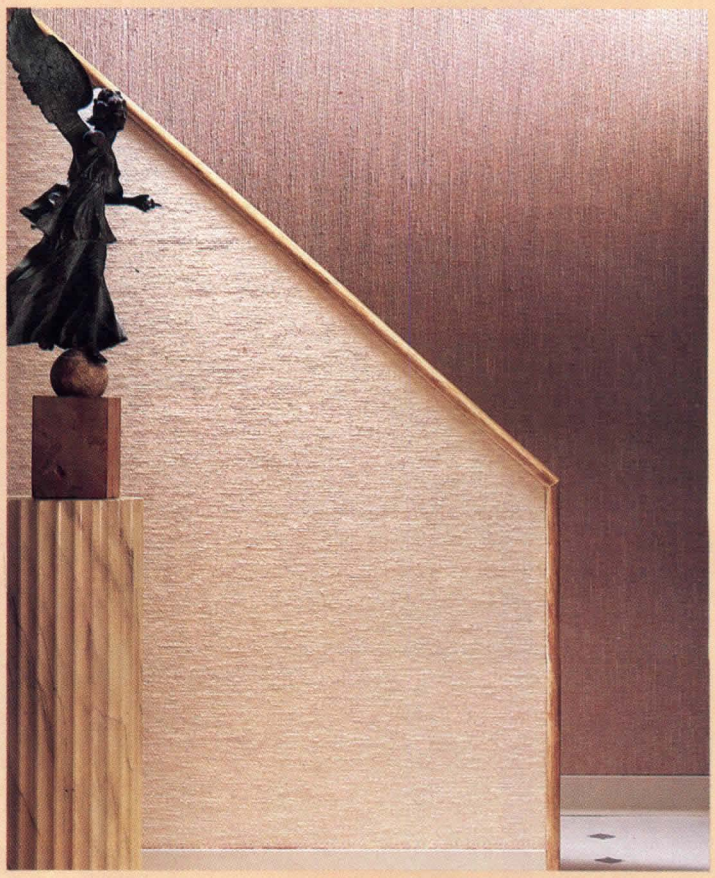
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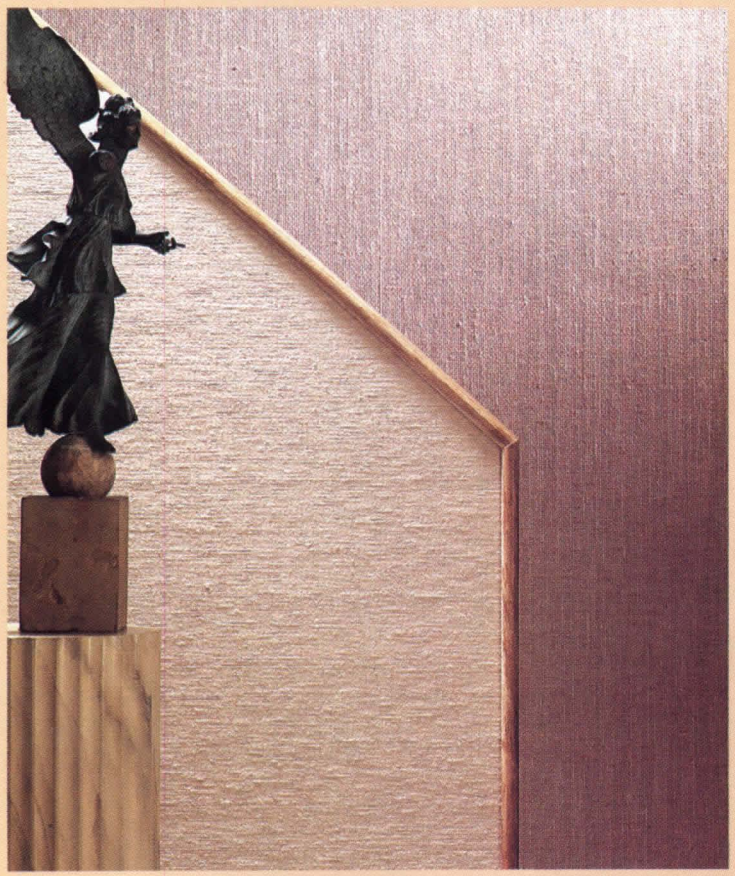
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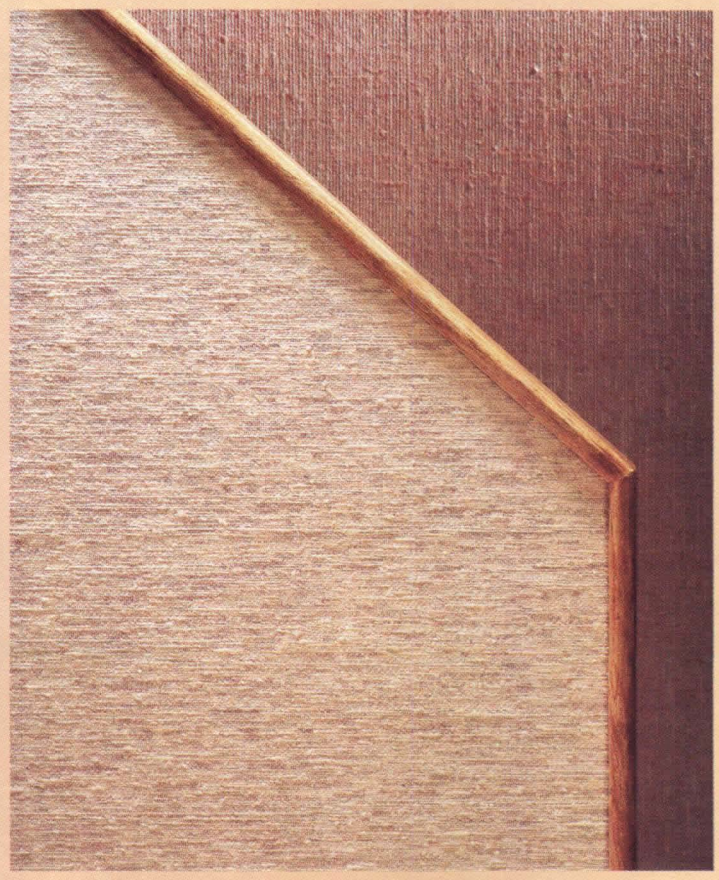
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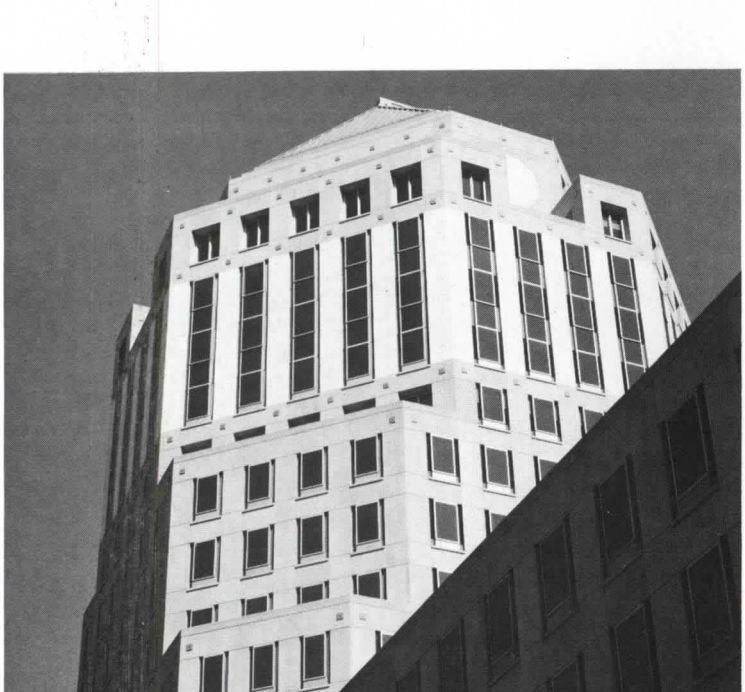
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P/A in October



Judith Turner

Procter & Gamble headquarters, Cincinnati. Architects: Kohn Pedersen Fox & Associates.

Procter & Gamble World Headquarters

The new corporate office complex for the ubiquitous soap company makes a major contribution to the form of its city, not only with its elegantly sculptured twin towers, but with a two-block-long public garden as its entrance. Inside are airy, marble-lined lobbies and uniquely organized work spaces—all with the elegant detail for which Kohn Pedersen Fox is justifiably noted.

Two apartment developments

Economical low-rise, market rental apartments can be given fine architectural distinction, as in these examples: one in Evanston, Illinois, by David Hovey, the other in Tempe, Arizona, by Joseph Valerio.

Technics: Below-ground Technology

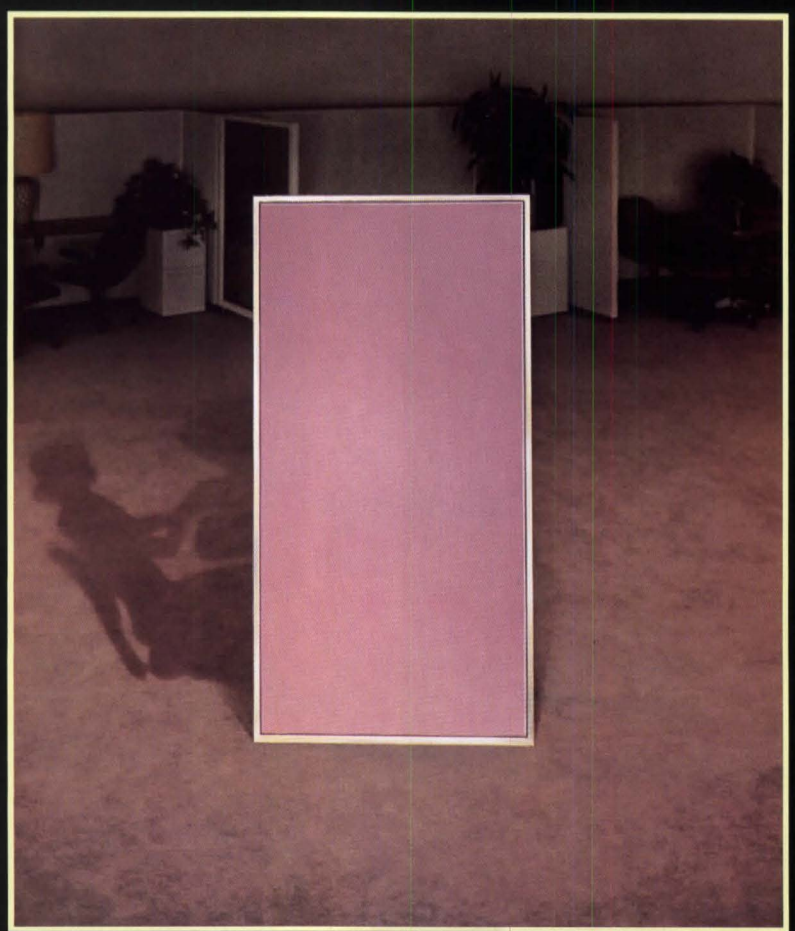
All of our sodden basements are testimony to the difficulty we have keeping out underground water. The products exist; what is needed is the knowhow.

P/A in November: Preservation and Reuse

P/A's annual special issue on this subject will include generous coverage of government policy, generic design issues, and individual examples ranging in scale from small to vast. Technics will take up replacement materials.



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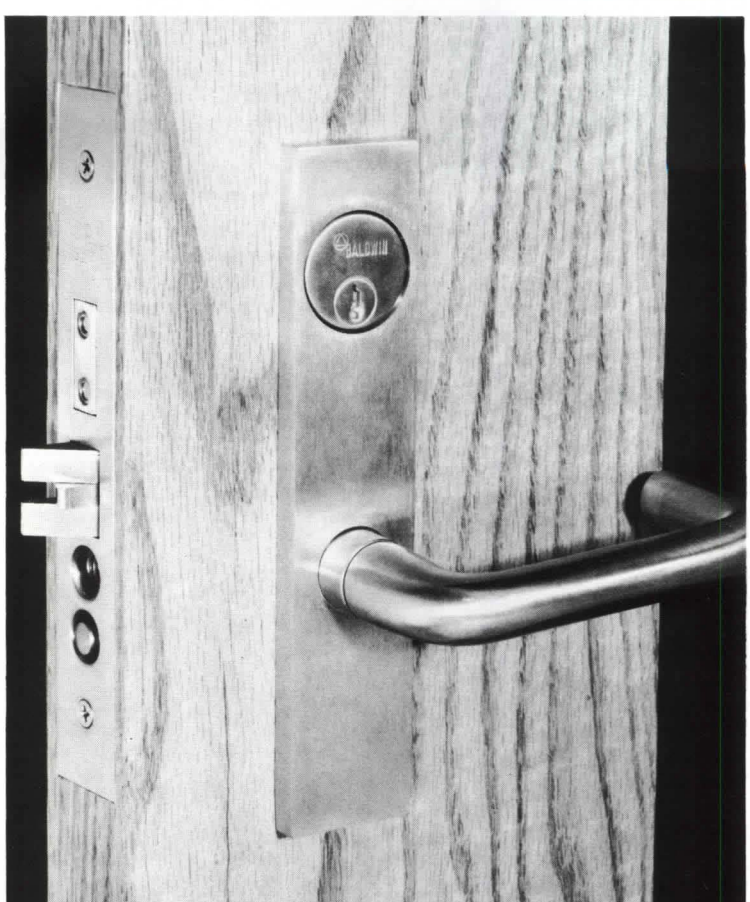
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New Products and Literature

158 ***Technics-Related Products***
249 ***Dorsal ESD Chair***
249 ***Fire-Safe Lever Handles***
250 ***New Products and Literature***



Krueger's Dorsal ESD Chair.



Baldwin Hardware's Fire-Safe Lever Handles.

Dorsal ESD Chair

Two years ago, a semiconductor manufacturer asked Krueger for a version of its Dorsal chair that was suitable for use in a clean-room assembly area where control of dust and static electricity is an important concern. This request alerted Krueger to the need for a chair possessing static dissipation characteristics compatible with the most stringent clean-room standards. The result is the Dorsal ESD chair.

The chair's shell is of polypropylene blended with an additive that "migrates" to the surface of the shell and creates a conductive surface. In addition, the chair is upholstered with Gore-Tex, a material designed to control static build-up and filter particulate matter from the interior of the chair. The chair's structure, when used in conjunction with a conductive floor and the optional grounding chain, is designed to aid in dissipation of static electricity.

Circle 100 on reader service card

Fire-Safe Lever Handles

Lever handles have come to replace door knobs in public buildings, as they are easier for handicapped persons to operate. But the use of levers on fire doors creates a possible hazard; there is a danger that, under pressure from a squirting fire hose, they might give way and allow the fire to spread.

Fusible link inserts, designed to melt at a certain temperature and disengage the lever from the spindle, prevent the door from opening under pressure. Baldwin Hardware's design goes one step beyond. The fusible link is in the lever trim. When the link melts, only one side of the door becomes inoperable. People trapped in a high-rise building have the option of escaping via a door, while firefighters are not in danger of getting caught in an air trap should a fire door open accidentally. ***Joanna Wissinger*** ■

Circle 101 on reader service card

New Products and Literature



The Ambassador chair collection is available in high- and low-back versions with open arms, and chrome, bronze, or powder-coated base and arm caps. Featured in the collection is Elle, a chair styled, tailored, and proportioned for the woman executive. Nienkamper.
Circle 217 on reader service card

The 7310A armchair for commercial use is constructed of solid maple available in several standard or custom finishes. Upholstery is COM or a choice of Chairmasters' fabrics and vinyls. Chairmasters, Inc.
Circle 218 on reader service card

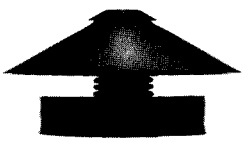
The Therm MB roofing system consists of a continuous filament spun-bonded polyester base ply laminated between courses of hot melt roof adhesive. The membrane consists of a controlled mixture of bitumens modified with synthetic elastomer and woven fiberglass reinforcement. The membrane offers excellent weatherability, fatigue and puncture resistance, a broad application temperature range, and excellent elongation and recovery characteristics, according to the manufacturer. Tremco.
Circle 219 on reader service card

The Norament System coordinated synthetic rubber flooring is slip-, chemical-, and burn-resistant and continuously self-waxing. There are 39 standard and special colors and unlimited custom colors. Patterns include a raised pastille, a two-toned pastille, a raised geometric pattern, slate-look, a one-piece coving-tread-riser, and miniature pastilles. Nora Flooring.
Circle 220 on reader service card

Natural Expressions™ workstation components designed by Gordon Randall Perry are intended for use with the company's sound divider. The group includes work surfaces, returns, bookshelves, flipper door cabinets, pencil drawers, and mobile pedestals. Materials are hardwood solids, veneers of oak, walnut, and mahogany, and Stellapol® molded polyester developed in Switzerland. Vertical surfaces have the option of fabric coverings. Worksurface edges are bronze duranodic or etched and anodized aluminum to create a horizontal wire management that eliminates wire clutter. Tibbet, Inc.
Circle 221 on reader service card

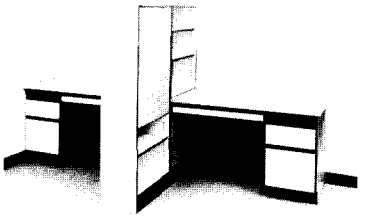
Solar structures incorporating Southwall Technologies' Heat Mirror™ metal-coated transparent film have efficiency increased up to 65 percent without noticeably decreasing light. The film reflects heat to the inside in winter, to the outside in summer. Other advantages include reduced condensation and decreased fabric fading. Four Season Solar Products.
Circle 222 on reader service card





Sensu 1 table lamp, designed by Sean Corcorran and Jorge Freyer, operates without being touched. As the hand passes over the shade, it rises, and the 30-watt incandescent bulb turns on. Another sweep of the hand turns the bulb off and lowers the shade. The lamp has a satin black anodized aluminum base and shade with rubber bellows and a Delrin cap. It has been selected for the Whitney Museum's exhibition entitled "High Style: Twentieth Century American Design." Sointu, Inc.
Circle 223 on reader service card

Kroupana sueded pigskin for upholstery is offered in 30 bright and subtle shades. It is supple enough to permit pleats, gathers, tucks, and shirring. Kroupana pigskin is durable and resists staining and fading. Wolverine Leathers.
Circle 224 on reader service card



The Multi-Tech workstation organizes the work area for privacy and storage. Desk units and divider units can be assembled in a number of configurations. Made of industrial grade particleboard with laminate finish in nine colors, unit drawers, cabinet bodies, and shelves are edged in black PVC. Desks are 48 inches wide, 24 or 30 inches deep. Uses include laboratory cubicles, computer workstations, instructional workstations, and student study centers. Fisher Scientific.
Circle 225 on reader service card

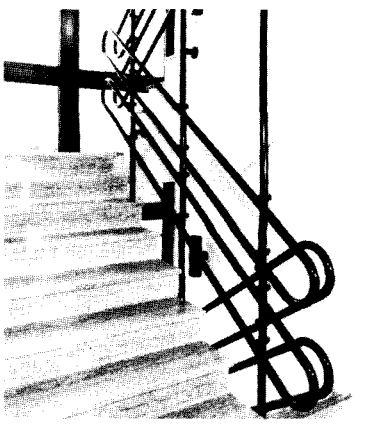
'New Construction Reports' identify plans for development and construction in the early stages to allow interested firms to follow up. The reports provide names, titles, and addresses of key people, a description of the proposed project, and approximate cost. For additional information about subscribing to the service contact Jeffrey Clark, Operations Manager, Clark Associates, 127 Scranton Building, Lake Bluff, Ill. 60044.

Hansa 'Desktop Liberators' include a swing-arm telephone support, a telephone carrier, telephone carrier with letter tray, swivel letter trays, and lamp, all attached to the desk edge, freeing desktop space. Colors are putty, black, and chocolate. Business Accessories.
Circle 226 on reader service card

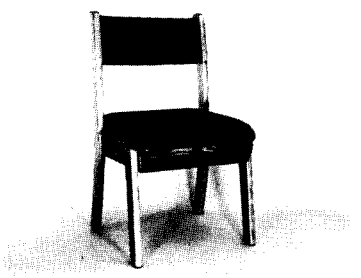
The Natural residential skylight has a PVC curb, which provides substantially less condensation than aluminum. Weathertight neoprene sealants and fusion welded frame corners protect against air infiltration and exfiltration. Glazing is either double-dome acrylic or insulated glass. Naturalite, Inc.
Circle 227 on reader service card

The SLM maxi-floodlight and SLA mini-floodlight are detailed in an eight-page full-color brochure. There are isolux curves and tables that provide photometry and electrical data on the SLM, including high-pressure sodium, metal halide, and mercury vapor light sources. Stonco Lighting.
Circle 228 on reader service card

Fiberglass wallcoverings for public buildings and residences have flame spread, fuel contributed, and smoke developed values of zero. The dirt-repellant surface can be washed as needed. There are eight different patterns, which hide minor wall surface imperfections. The material is pretrimmed, and butted seams are practically invisible after painting. Mirror of Sweden, Inc.
Circle 229 on reader service card

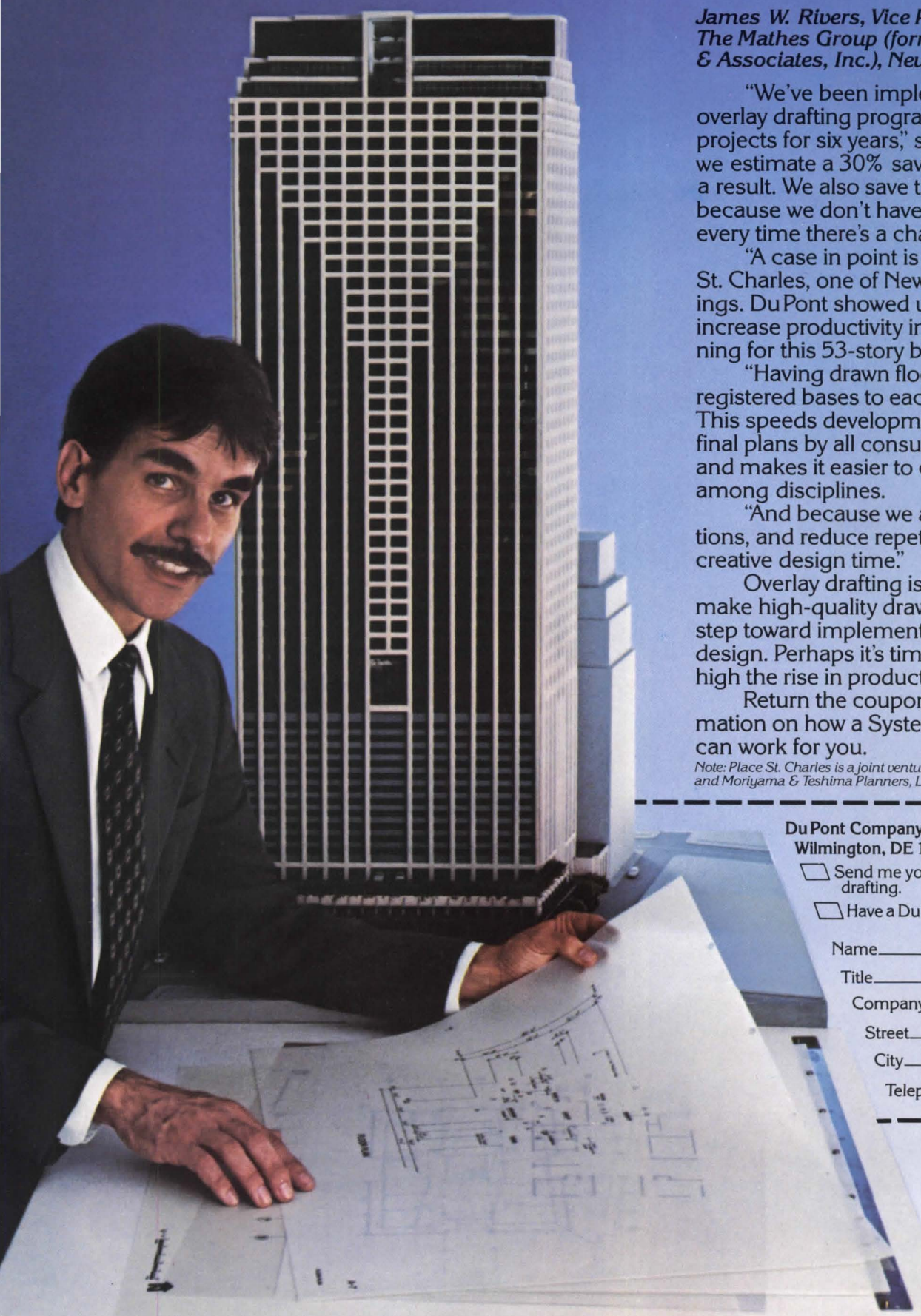


The Normbau rail system of tubular molded nylon over a steel core is available in two diameters and fifteen fade- and scratch-resistant colors. The rails combine with the company's other building hardware. The rails are factory assembled to designer specifications and shipped to the site for installation. Areas of use include schools, hospitals, offices, shopping malls, nursing homes, and residences. Normbau, Inc.
Circle 230 on reader service card



Model 782 stacking chair is compact, lightweight, economical seating for churches. Construction is of solid oak with foam seat and back covered in a choice of fabrics. It has front and back divided book racks. An optional ganging and locking device allows the chairs to be placed in straight rows or in a curve up to a 20-degree radius. Overholtzer Church Furniture, Inc.
Circle 231 on reader service card
[*Continued on page 253*]

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Spiral stairs in five-foot and six-foot diameters have four posts per stair for strength, safety, and style. The new design conforms with pertinent UBC, BOCA, and SBCCI building codes. The stairs are easily assembled from stock pieces and have reversible stair treads to allow right or left entry. They are suitable for interior and exterior use. Logan Co.
Circle 232 on reader service card

Herrtronic® electronic humidifiers have microprocessor-controlled electronic circuitry to monitor and automatically adjust amperage draw, water level, conductivity, and output. All standard models comply with Electronic Testing Laboratory Standards and carry an ETL label. Applications include computer rooms, laboratories, offices, clean rooms, and light industrial facilities. Herrmidifier Company, Inc.
Circle 233 on reader service card

TigreLok 1700 Series electromagnetic locking device is designed to legally lock egress doors with a 2100-pound holding force. It conforms to NFPA 101 regulations and provides safe, positive door control. There are no moving parts, and built-in surge protection prevents lock malfunction. A door position switch provides remote monitoring. Rixson-Firemark.
Circle 234 on reader service card

Elegance™ marble tile, imported from Italy, is said to exceed industry standards for flatness, tight sizing, and shade control from piece to piece. The 12″ x 12″ x ⅜″ thick tiles, which are slightly beveled on all surface edges, come in ten colors, and are polished on the face and two adjacent sides. They can be used on residential and nonresidential floors and interior walls. American Olean Tile.
Circle 235 on reader service card

QuikLink voice and data module functions as a central point for workstation communications wiring. For use with Panel Concepts' System 2PLUS IMPAC and Midline raceway panels, it allows the office planner to predetermine voice/data wiring distribution and termination, integrating it into overall office design. It provides a variety of connectors used by most office computers/communications equipment, and wiring remains within the panel raceway. A snap-on cover provides access to wiring. Panel Concepts.
Circle 236 on reader service card

Structural glazed facing tile data sheet explains its use in food service applications and illustrates several installations in color. The tile has zero flame spread and zero smoke developed. It exceeds ASTM C-126 requirements for imperviousness, resistance to fading and crazing, flame spread, toxic fumes developed, and resistance to scratches. Typical specifications are included. Stark Ceramics.
Circle 237 on reader service card

PermaBrick® natural earthen brick impregnated with acrylic resins is now UL-listed for slip resistance. The durability of PermaBrick, combined with the UL listing, makes it particularly suited to installation in high traffic areas. PermaGrain Products.
Circle 238 on reader service card

Exsotrol™ blinds for exterior solar control block the sun before it strikes the glass for improved building energy efficiency. On cloudy days they can be opened to allow daylight into the building, reducing artificial lighting needs. The three models are described in an eight-page brochure that includes detail drawings, design considerations, a color chart, and suggested specifications. Blinds can be operated manually or electrically with computer controls. Baumann, Inc.
Circle 239 on reader service card
[*Continued on page 254*]

OCEANSIDE CIVIC CENTER
URBAN DESIGN COMPETITION

The City of Oceanside, California, located along the Pacific coast in North San Diego County, is sponsoring a one-stage competition to select an architectural team for its new Civic Center estimated to cost $15-20 million and scheduled to begin construction late next year.

The Civic Center will include all of the City's administrative offices, the offices of the school district, the City's main library, and ancillary facilities together with requisite parking, landscaping and site improvements.

The competition schedule calls for interested teams to submit specific qualifications information to the City by October 15, 1985. Five teams will be selected to participate in this competition, based on their qualifications. Each team will receive a $7500 honorarium towards their competition costs. The competition jury will be conducted at the end of the year. It is the City's intention to begin contract negotiations with the winning team immediately following the announcement of the winning scheme.

For detailed qualifications requirements and other information concerning this competition write to:

Mr. William H. Liskamm, FAIA, Competition Advisor, City of Oceanside
Community Development Commission
322 No. Cleveland Street, Oceanside, CA 92054
or call: Competition Secretary (619) 439-7270

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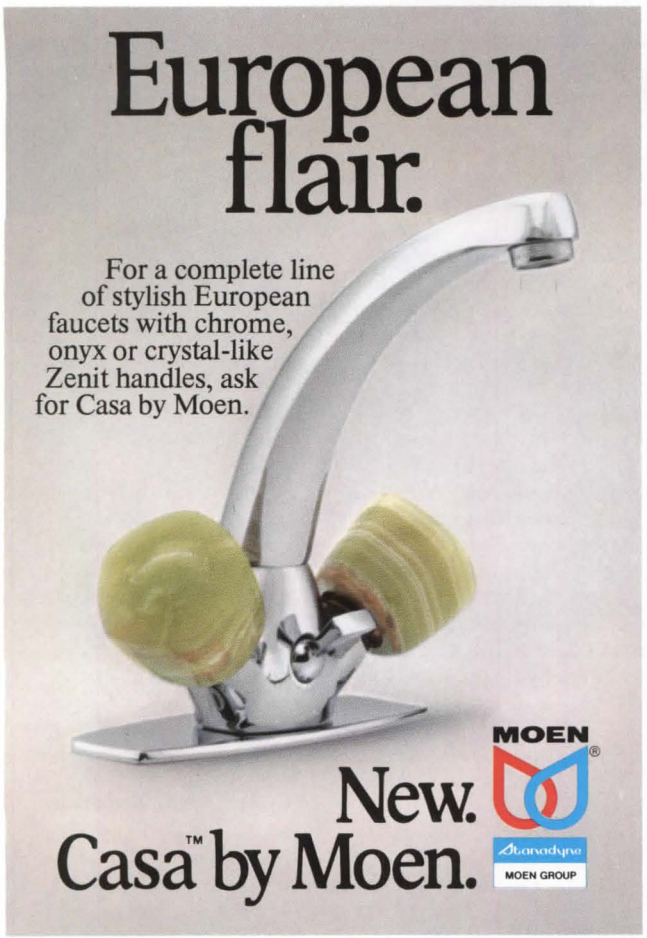
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Wilsonart® decorative metals collection of solid metals can be used for vertical interior applications. Consisting of 14 solid aluminums in a variety of surface colors and textures and one solid brass, they are available in flexible sheets, edge banding, and grooved tambours (except solid brass). They can be curved to a 3-inch radius. A four-page brochure shows the colors available and includes descriptions and specifications. Ralph Wilson Plastics.
Circle 244 on reader service card

STO pocket manual answers questions about insulating a building from the outside, from how to get started to preparation of substrates to trouble-shooting. It also provides information on the company's exterior insulation products. STO Industries.
Circle 245 on reader service card

Steel windows catalog outlines the features and benefits of heavy intermediate steel windows. It discusses improvements in glazing techniques and new hot-rolled steel shapes. The 20-page, full-color brochure includes a portfolio of recently completed projects using Hope's steel windows. There is a comparison of steel and aluminum thermal-break windows. Hope's Architectural Products, Inc.
Circle 246 on reader service card

'Pretty Pleats' custom shades in opaque and sheer fabrics are available in eight colors. The pleats are woven in, and the shades can be cleaned by vacuuming or spot-cleaning by wiping with a cloth and mild detergent. A four-page brochure describing the shades and providing samples of the fabric in colors offered is $1.25. Order Brochure AS 1016 from Levolor Lorentzen, Inc., 1280 Wall St., West, Lyndhurst, N.J. 07071.

The Steelwall™ operable wall system, 2200 Series, is described in a 12-page full-color brochure. Standard panel widths are 4 feet-2⅝ inches; heights are to 30 feet or more. Panels are top hung, with top and bottom sweep or automatic seals, and they stack on edge or on centers. There are several panel facing materials available. Richards-Wilcox Mfg. Co.
Circle 247 on reader service card

New Products and Literature

The Jacob Arm Chair has a solid maple frame in a choice of standard wood finishes. Picture-framed back and seat are upholstered. It is proportioned to make the most of available space. There is also a matching side-chair. Charlotte Company.
Circle 240 on reader service card

The Small Wonder II is a compact central vacuum system suitable for condominiums, apartments, and small homes. The self-contained unit can be installed in existing buildings in 2″ x 4″ wall space. Dirt is filtered into a seven-quart bag that is easily removed for disposal. The system is available with a 25- or 35-foot hose. H-P Vacuflo.
Circle 241 on reader service card

'Independent Test Results, Organic Coating Systems' is a 20-page brochure that explains the results of tests on metal wall and roof products. The tests predict their performance in today's harsh environments and can be used to specify an acceptable coating performance. Photomicrographs illustrate the physical characteristics of popular coating systems available. H.H. Robertson Co.
Circle 242 on reader service card

'The IBM PC Enhancement Handbook for Scientists and Engineers' is a combination handbook, buyers guide, and catalog for hardware and software products for IBM PC. Products are offered in complete turn-key systems or as separate items. There are also leasing and service contracts for complete systems. Turnkey systems include CAD for architectural, mechanical, civil, and electrical engineers, presentation graphics, solid modeling, and data acquisition. There also are storage and communications products. The 192-page handbook, in 8½″ x 11″ format, is $18.95 and can be ordered from CyberResearch, Inc., 5 Science Park Center, P.O. Box 9565, New Haven, Conn. 06536.

Beams wallcovering, window fabrics, and upholstery have a design of multicolored iridescent lines on backgrounds of bone or two shades of gray. The light-refracting lines can be small, medium, or large and in varying densities. Wallcoverings are Class A flame retardant 100 percent PVC; window fabrics are 100 percent Swiss cotton voile; upholstery fabrics are 100 percent Swiss cotton sateen. Groundworks.
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Space frames as arches, pyramids, cones, and domes and in vertical, horizontal, sloped, stepped, and multiplane forms are shown in color in a 16-page brochure. The company assists in the design, engineering, fabrication, and assembly phases. Computerized information is applied to these stages and to materials and cost phases. Drawings illustrate details of the Octa-Hub® and Orba-Hub® connectors. Specifications are included. Space Structures International Corp.
Circle 248 on reader service card

Clear-Pb™ lead plastic for x-ray room shielding combines radiation protection and distortion-free viewing of patient and equipment. The material is shatter-resistant and can be fabricated into large, continuous panel windows up to 6′ x 8′ (or larger sizes on special order) and in six lead equivalencies from 0.3 mm to 2.0 mm. A 16-page planning guide illustrates the ways in which Clear-Pb can be used and includes tables of sizes and property data. Nuclear Associates, Div. of Victoreen, Inc.
Circle 249 on reader service card

Hot tubs in several designs for indoor or outdoor use are illustrated in a 12-page color brochure. Dimensions, water capacity, pump/motor, and heater/filter data are provided. Capacities range from two people to as many as eight. Accessories shown are covers, cedar surrounds, and tables. Kohler.
Circle 250 on reader service card

Total electronic compatibility (TEC) carpet of Anso IV HP nylon ends electrostatic disruption of sensitive electronic equipment, according to the manufacturer. It uses highly conductive fibers linked to a special latex backing to control static from people entering a sensitive area, or other source, reducing it below the level of machine sensitivity. An eight-page brochure discusses the problems associated with static charges and explains how the carpet fiber reduces it to acceptable levels. Allied Corp., Fibers Div.
Circle 251 on reader service card

Building Materials

Major materials suppliers for buildings that are featured this month as they were furnished to P/A by the architects.

Furniture of the Twentieth Century and Bieffeplast Showroom, New York (p. 120). *Architect: Walter Chatham & Juergen Riehm, 1100 Architects, New York.* Paint: Benjamin Moore. Wallboard and Structalite: U.S. Gypsum. Plywood: Georgia Pacific. Tile: American Olean. Spotlights: Lighting Services, Inc. Steel and frosted glass doors: John DeLorenzo & Sons. Window blinds: Levolor Blinds. Compact kitchenette: Dwyer Products. Black lever handles: Schlage. Exit lights: mcPhilben.

Greiman Studio, Los Angeles, Calif. (p. 108). *Designer: April Greiman.* Drafting tables: Bieffe. Desk: Ron Rezek. Task lighting: Luxo.

Michael C. Carlos Hall, Emory University, Atlanta, Ga. (p. 127). *Architect: Michael Graves, Princeton, N.J.* Paint: Pratt & Lambert, Benjamin Moore, Sherwin-Williams. Vinyl tile: Flexco. Carpet: Harbinger. Ceramic tile: American Olean. Hardware: H. Soss, Best, Baldwin, Von Duprin. Elevator: Westinghouse. Lighting: Capri, Halo. Plumbing fixtures: American-Standard. Faucets: Chicago Faucet. Files: Steelcase. Chairs: Krug, Jasper, Steelcase. Lounge armchairs and settee: designed by Michael Graves for SunarHauserman.

Brownstone Duplex Apartment, New York (p. 138). *Architect: George Schieferdecker of Byrns, Kendall & Schieferdecker, New York.* Paint: Benjamin Moore. Tile: Hastings, American Olean. Counters: A&G Marble. Steelwork: Bedford Steel & Stair. Cabinetry: William Mathews Associates. Windows: J. Zeluck Inc. Plumbing fixtures: Kohler, Elkay. Plumbing fittings: Kroin. Hardware: Assa, Grant, Howe. Appliances: Kitchen Aid, Chambers, Broan, G.E. Lighting: George Kovacs, AI, Artemide, Stilnovo, Lightolier, Alkco.

America Restaurant, New York, N.Y. (p. 147). *Architects: MGS Architects, New York.* Cherry wood entrance: Art Fabricators. Grid doors and squash court glass wall system: W & W Glass. Skylight glazing: Lexan, by General Electric. Round oak tables: Mona Lisa. Oak school chair: Jasper Chair Co. Secretary chair: Kevi. Wand light: Archetype Signs. Brass inlays: Model Brass. Mahogany rails: American Wood Column.

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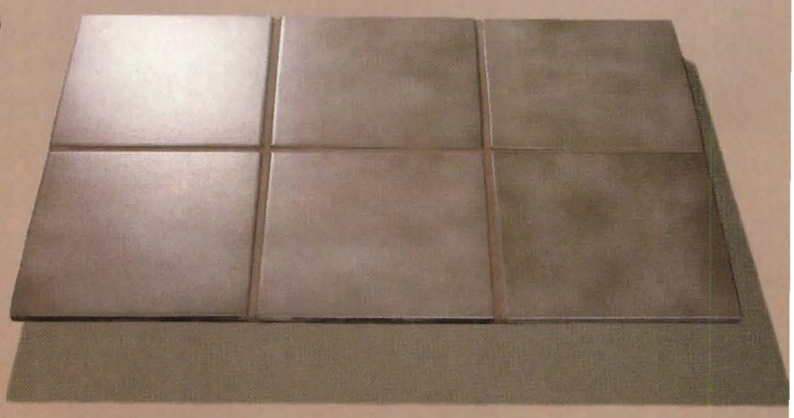
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EOE

The Department of Architecture, University of Wisconsin-Milwaukee anticipates making two tenure track appointments at the Assistant Professor level to commence in the Fall of 1986. The successful applicants will teach a design studio, deliver lecture courses, and undertake research and scholarly activities in one of the following areas: Construction and Structures, Facility Management/Interiors, CAD, and Real Estate Development. Qualifications in studio teaching and lecture delivery will be given equal weight. A complete application includes: a letter of interest; names, addresses and phone numbers of at least three references; a curriculum vitae; and a portfolio. To ensure consideration, all of the above must be postmarked by October 23, 1985 and received within five days thereafter. Salary is competitive. Send applications to: University of Wisconsin-Milwaukee, Department of Architecture, Attn: Audrey K. Maynard, P.O. Box 413, Milwaukee, WI 53201. UWM is an Affirmative Action/Equal Opportunity Employer.

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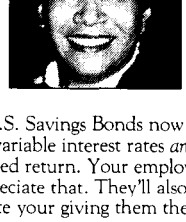
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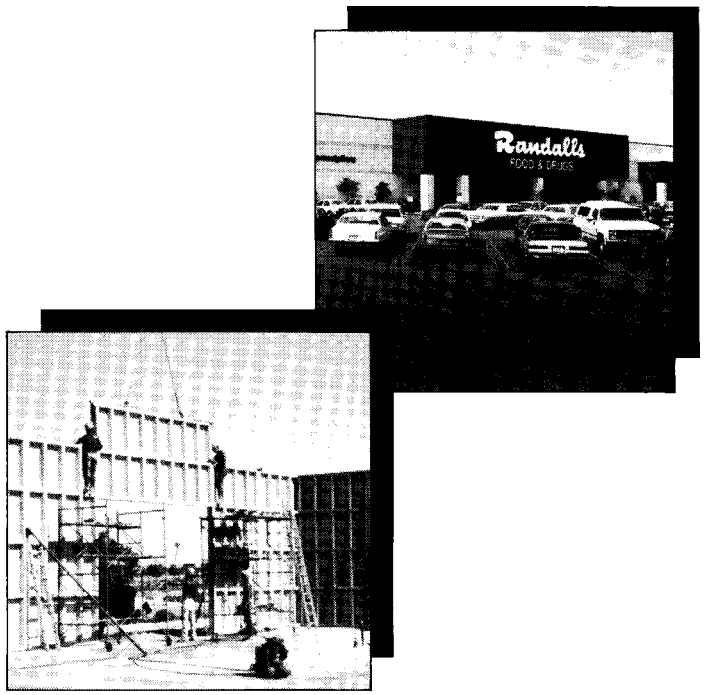
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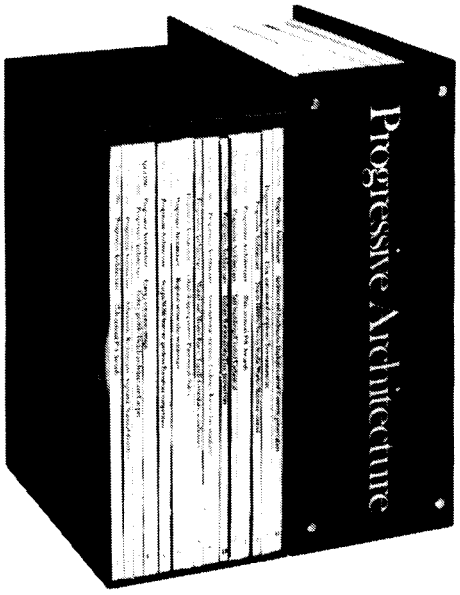


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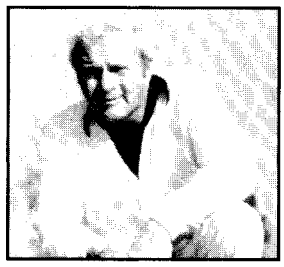
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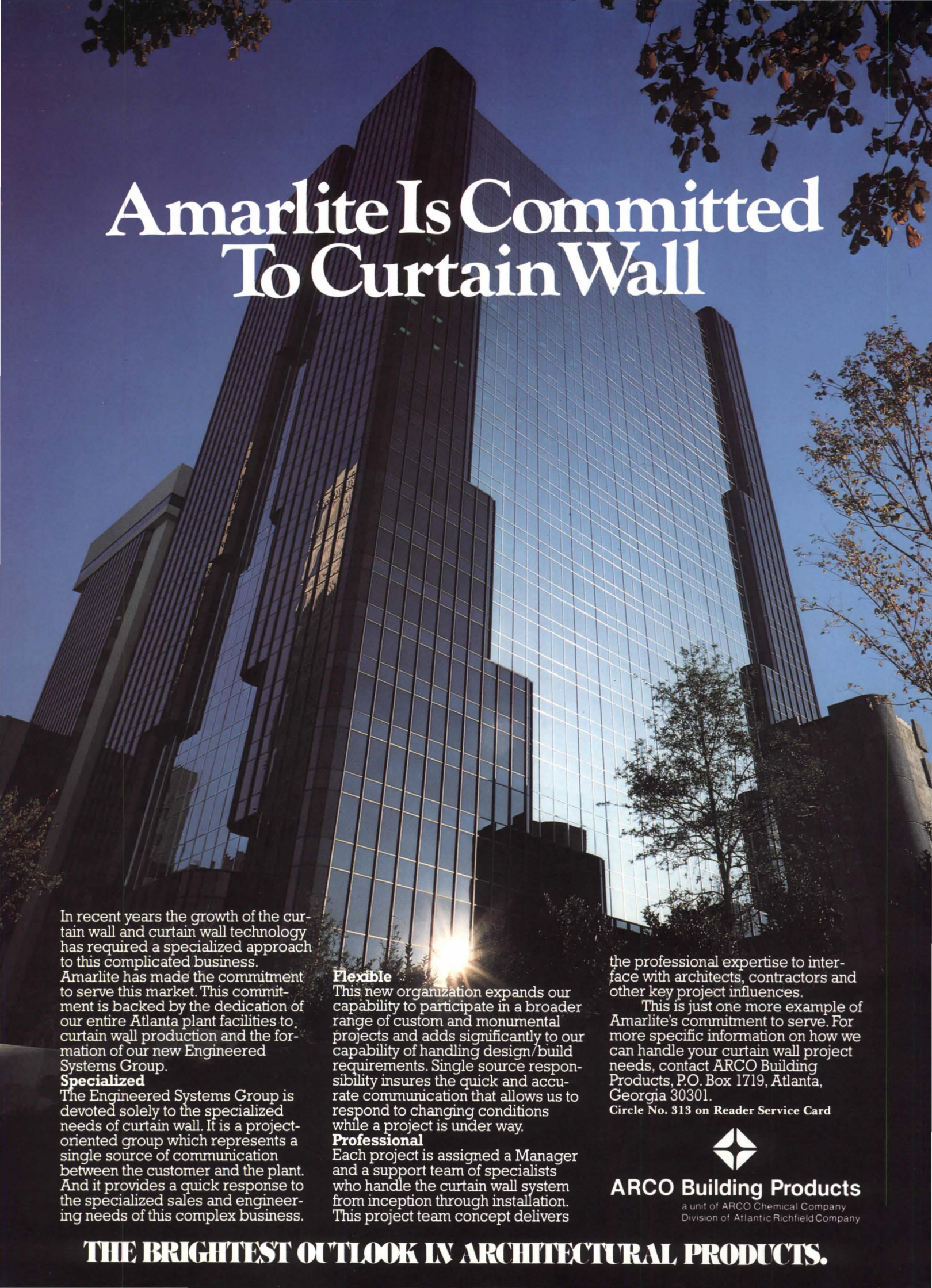
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